An Englishman in New York

A SELECTION FROM THE LIBRARY OF STEPHEN C. MASSEY

PETER HARRINGTON
LONDON

Stephen Massey belongs to that old-fashioned category of "bookman": someone whose knowledge has been formed in the saleroom and in the traditions of the book trade. A Londoner by birth and a New Yorker by long residence, his career has spanned the two poles of the English-speaking antiquarian book world, most notably through his decades with Christie's, where he was instrumental in establishing and shaping the firm's books and manuscripts department in New York.

My relationship with Stephen dates to the late 1990s, when I began working for my father. Those who saw D. W. Young's 2019 documentary *The Booksellers* will remember Stephen attributing the foundation of his career to nepotism. He is too modest, though he does indeed descend from a venerable line of booksellers, as he explains in his introduction to this catalogue. Stephen had left Christie's New York by the time I met him and was then working as an independent adviser.

I knew that Stephen had handled some of the most celebrated artefacts of the written word: two copies of the Gutenberg Bible, three copies of the first printing of the Declaration of Independence, five copies of Shakespeare's First Folio, six copies of the first edition of Audubon's *Birds of America*, and Leonardo da Vinci's Codex Leicester.

I soon began making frequent trips to America, and my father and I felt that Stephen was someone with all the expertise needed to help us – someone who could do everything from viewing sales to advising us on the ways of the American book trade.

In the more than quarter-century that we have worked together, one thing that has always amazed me about Stephen – and continues to amaze me – is his recall of copies of great books. There is no need for a computer when Stephen is around. He can give chapter and verse on copies that do not show up online. Stephen will have appraised them back in the 1960s or 1970s and has perfect recall. I am grateful for the guidance he has given us on some of the finest books we have handled over the past quarter-century, from Shakespeare to Audubon.

This selection from his library offers an opportunity for us to celebrate his private collecting instincts. His library is not so much a display of trophy pieces as a cabinet of memories: books Stephen kept as mementoes of sales conducted, collections dispersed, and friendships made. The underlying quality is of the highest order. Each item has been chosen with discrimination, informed by experience, and expressive of Stephen's cultivated bibliographical eye. We are proud and privileged to offer them for sale.

Pom Harrington

PETER HARRINGTON
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CATALOGUE 225

Items from this catalogue are on display in our New York gallery

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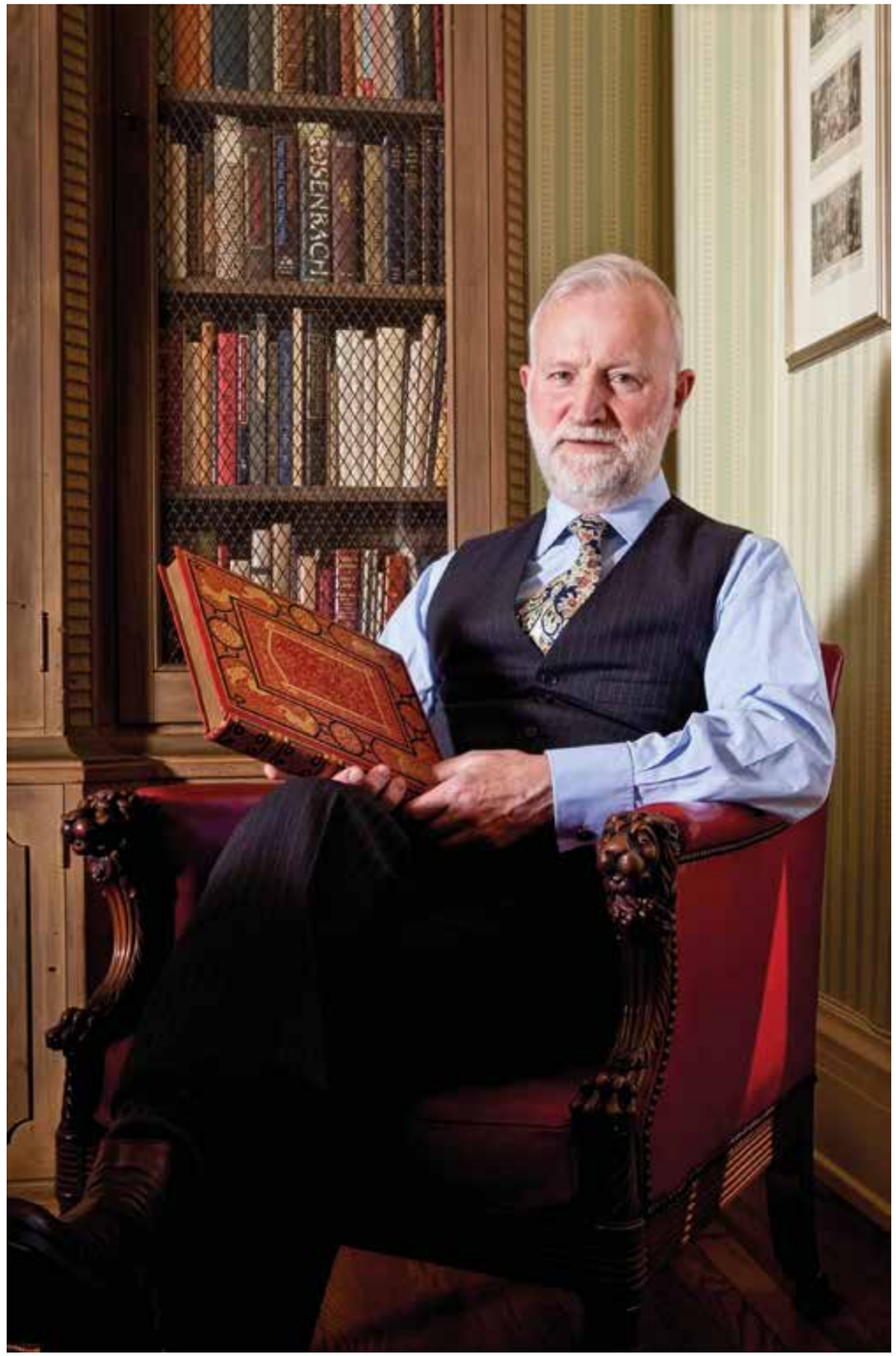


STEPHEN IN HIS OWN WORDS

My grandfather, Charles Massey (1867–1928), came to England from Cork in 1886. He and his brothers had operated bookshops in both Cork and Dublin – the Dublin shop on Aston's Quay is mentioned by name in "The Dead", the wonderful climax to Joyce's *Dubliners*. After a year in Birmingham, Charles joined Pickering & Chatto at 1 King Street, St James's, facing St James's Square, in 1887, serving as joint manager with a member of the Chatto family.

My father, Dudley Massey (1905–1980), Charles's eldest son, joined Pickering's in 1921 at the age of 15 or 16, and succeeded his father as co-manager in 1928, aged 23. Two of his brothers, Jack and Roy, later joined the firm, as did my older brother Timothy (1943–2025).

Pickering & Chatto succeeded Maggs Bros. as Christie's book and manuscript consultant in 1954, and I joined Christie's full-time in 1964. I worked at King Street under my father Dudley's supervision for 11 years, during which I made several business-generating visits to the United States, beginning in 1969. In 1975 I was posted to Christie's Madison Avenue office, leaving Major William Spowers and Toby Rodgers in London. In 1977 Christie's opened its New York auction house to rival Sotheby's 1963 acquisition of Parke-Bernet Galleries.

Among the collectors who shaped my career, one stands pre-eminent: Arthur A. Houghton, Jr. (1906–1990), founder of the Harvard library that bears his name and president of both the Metropolitan Museum of Art and the Grolier Club. Despite Christie's active business at its New York office from 1966 to 1976, I was the first book department member to meet him, in 1972, at his farm Wye Plantation, the home of Signer William Paca. Houghton was a close customer of A. S. W. Rosenbach in the 1930s, and I had devoured the "doctor's" biography by Edwin Wolf II and John F. Fleming before my visit.

Arthur bought the Rothschild manuscript *Shahnameh* from Rosenberg & Stiebel, and in 1971 Sotheby's valued it on a leaf-by-leaf basis for over $28 million – many times more than any work of art had been traded for at the time. Houghton's attempt to capitalize on his investment by way of a charitable donation to the Met was challenged by the IRS, and Houghton's rebuttal to them comprised the ultimate act of vandalism.

I was involved in the initial sale of seven leaves at Christie's in 1976, which fetched £785,000, and again in 1988, when fourteen leaves fetched £986,800. Further sales of leaves took place before Arthur's death. By the early 2000s, the remaining 117 leaves were sold back to Iran in exchange for a De Kooning painting. By 2024, the estimated total value of the manuscript – now spread over 18 countries – was $1.8 billion.

My friendship with Arthur strengthened. In 1977, he was appointed head of a committee at the General Theological Society to deaccession and sell its copy of the Gutenberg Bible at Christie's New York in 1978 ($2.2 million to Stuttgart Landesbibliothek), and in 1979 and 1980 he appointed me to manage the sale of his magnificent library of English literature at Christie's London. Between the two sessions, in December 1979, Christie's also sold his peerless collection of miniature books.

Another formative friendship was with John A. Saks (1913–1983), a scion of the famous department store family. He began his collecting career in 1936 at the Marsden J. Perry sale, notable for its complete collection of Kelmscott Press books on vellum.

Under the guidance of his cousin William Liebmann of the Chaucer Head Bookshop and Philip Duschnes, he went on to form complete sets of the Ashendene, Doves, and Kelmscott presses – all on vellum, save only for the Doves Bible. In 1942, while stationed in the Aleutians, he cabled his wife to buy the master binder George Fisher's own set of all the Gregynog Press special bindings. We became friends, meeting first in Virginia in 1974 and then more frequently at the Grolier Club, where he became a member a year before me.

As well as fine press books, he acquired Cobden-Sanderson bindings, incunabula, and some notable illuminated manuscripts. His collecting progress changed direction in the 1960s as he sought 18th-century Venetian books with the principal help of H. D. Lyon in London. To help pay tuition for three children, he had a sale at Parke-Bernet in 1963. He was also a keen amateur bookbinder. He was a consignor to many of the early sales at Christie's New York, and after his wife's death in 1980, he decided to move to a smaller house and sell his collection. All this coincided neatly with the emergence of Jean Paul Getty, Jr, guided by Bryan Maggs, and the competition generated by Decherd Turner of SMU and the University of Texas. John had no special wish for a single collection sale catalogue as a memorial. His wish was that his books would pass to worthy and enthusiastic collectors. The Pierpont Morgan Library benefitted from various important gifts, and I was proud to personally auction 614 lots from the collection over ten sales, culminating with the sale of the Kelmscotts on 20 May 1983, one week before he died.

My interest in bindings began early in my career. My father taught me to focus on British work, particularly association copies linked to a book's publication – for example, Victorian novels finely bound in morocco. "What makes it special?" has long been a guiding mantra at Peter Harrington and for Pom, often also voiced by Michael Papantonio, who assembled a notable collection of American bindings. Jean Paul Getty, Jr's 1977 purchase of the Leipzig Collection was another formative influence, and my friendship with Bryan Maggs further shaped my direction.

Lord Wardington and I spent many weekends visiting James Brockman, admiring his work on the atlas collection – both conservation and refurbishment – as well as major commissions such as the rebinding in red morocco of the University of Edinburgh's complete subscriber's set of Gould's *Birds* for Joseph Safra, a project that took 13 months.

Nor have I overlooked special copies of otherwise routine rare books. As the late Mickie Brand of Marlborough Rare Books remarked to fellow Grolier Club member Ed Lincoln in the early 1970s: "The streets of Paris are paved with festival books in contemporary morocco." I have often wondered what became of the Chatsworth copy of Newton's *Principia* in contemporary red morocco, after John Fleming bought it at Christie's in 1958 for £1,900!

Two former Grolier Club presidents were my proposers for Grolier membership: Gordon N. Ray and Robert H. Taylor, whose libraries were given to the Morgan and to Princeton University, respectively. Both enjoyed my father's help in the London sale rooms, though Bob Taylor would gently chide Ray, describing book bindings as "mere husks, Gordon, mere husks". Other major collectors with whom I was friendly were

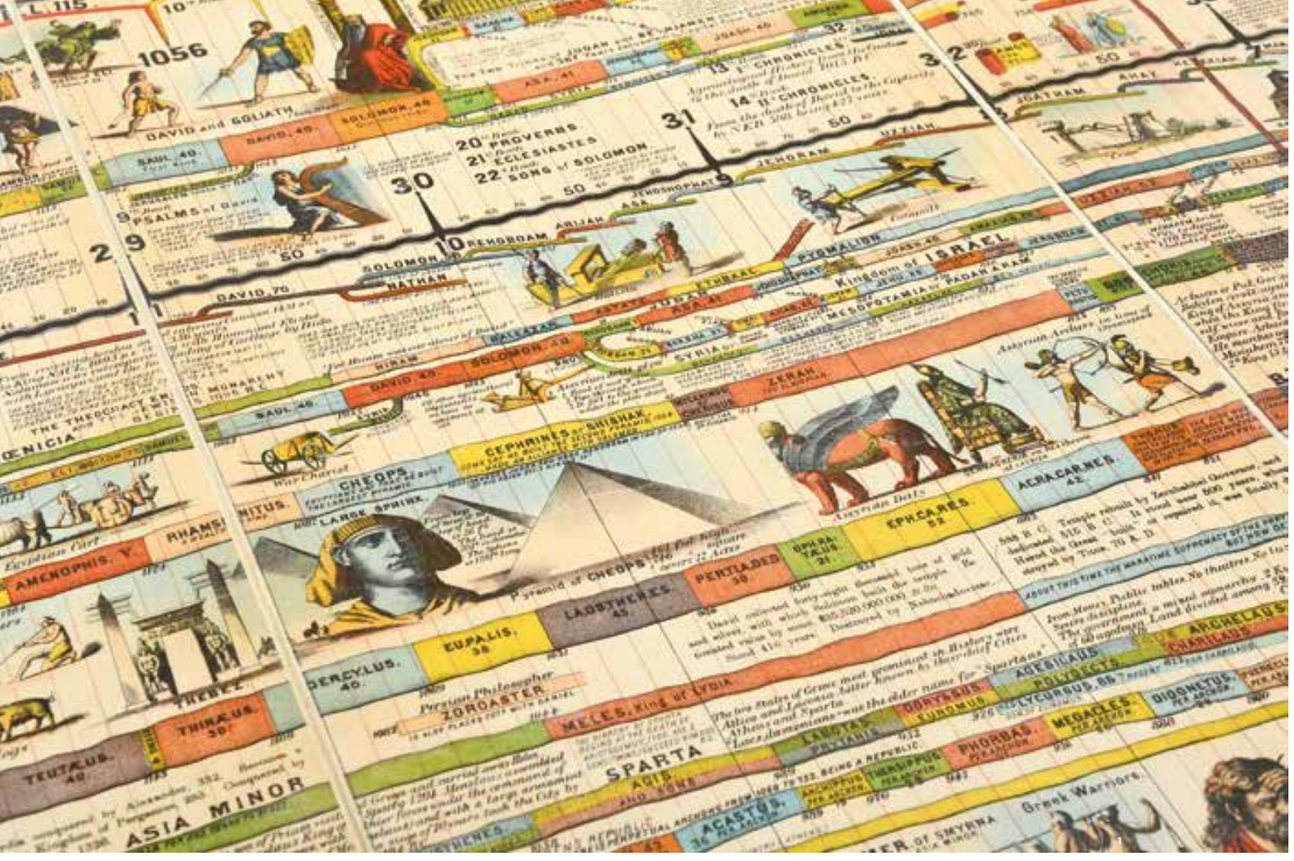
Mary Hyde Eccles, Sir Paul Getty, H. Bradley Martin, Robert S. Pirie, John Wolfson, and a titan of the present day, Stuart Rose.

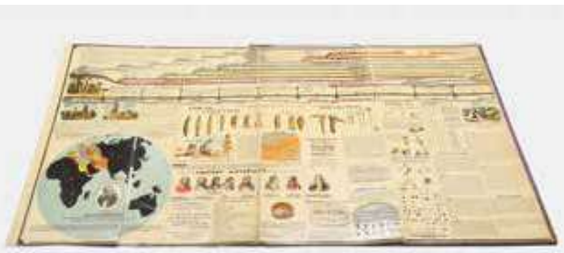
I also want to acknowledge my friendship with Nicolas Barker, with whom I had many dealings in his role as editor and proprietor of *The Book Collector*, his wife, Joanna, and all his family.

Throughout my career, I have been fortunate to have had many mentors. My father, Dudley Massey, leads the way for influencing my career in bookselling. Guy Hannen, managing director of Christie's King Street and first president of Christie's New York, comes next. Then follows a succession of American booksellers: Michael Papantonio and John S. Van E. Kohn of Seven Gables Bookshop, David Magee, Jack Bartfield, John Fleming, the Motts, the Wormsers, Geoffrey Steele, Warren Howell, Robert Barry, Sr and Jr, and Kenneth Nebenzahl – all of whom have by now left the stage. The late Bryan Maggs and his successor, Robert Harding, have followed.

More recently among trade colleagues, I have enjoyed the friendship and wisdom of Bart Auerbach, Bernard Breslauer, Anthony Hobson, Christopher de Hamel, Stephen Weissman, Felix de Marez Oyens and Paul Needham, Ben and Lou Weinstein, David Brass, Jim Cummins, Selby Kiffer, Rupert Powell, Peter and Adrian Harrington, Jennifer Vorbach, Elizabeth von Habsburg, Nina Musinsky, Meg Ford, Rose Sanguinetti, Tom Lecky, and now most particularly Pom Harrington, Adam Douglas, Sammy Jay, and our ever-growing team.

Stephen C. Massey





1

1

1

ADAMS, Sebastian Cabot. A Chronological Chart of Ancient, Modern and Biblical History. Synchronized. *Cincinnati: Strobridge & Co., 1876*

SPECTACULAR VICTORIAN INFOGRAPHICS

Second edition, the special "centennial" edition, published to celebrate the hundredth anniversary of the Declaration of Independence. Adams's wall chart traces the course of human history from the Creation (using James Ussher's date of 4004 BC) to the modern era, illustrated by timelines, flow charts, tables, and family trees that follow the rise of civilizations across the world.

The chart was first published in 1871 and reprinted many times afterwards, becoming very popular, especially with schools in America and England. Drawing from both biblical and secular sources, the chart follows the course of history illustrating landmark events, portraits of rulers, scientists, and artists, famous monuments such as the pyramids, tools and inventions (gunpowder, the telescope, the printing press, the steam engine, and so on), alphabets, and maps.

Panorama (685 × 664 mm), chromolithographed, joined and mounted on linen, folding into 20 panels within folio covers. Original purple pebble-grain cloth sides, sympathetically rebacked and recornered in calf, red leather label on front cover. Cloth scuffed with occasional spots of loss, extremities marked and sunned, contents a little toned, but clean. A very good copy.

$2,250 181170

2

ALBIN, Eleazar. A Natural History of Spiders, and Other Curious Insects. *London: Printed by John Tilly for R. Montagu [& five others in London,] 1736*

FROM THE LIBRARY AT ANGLESEY ABBEY

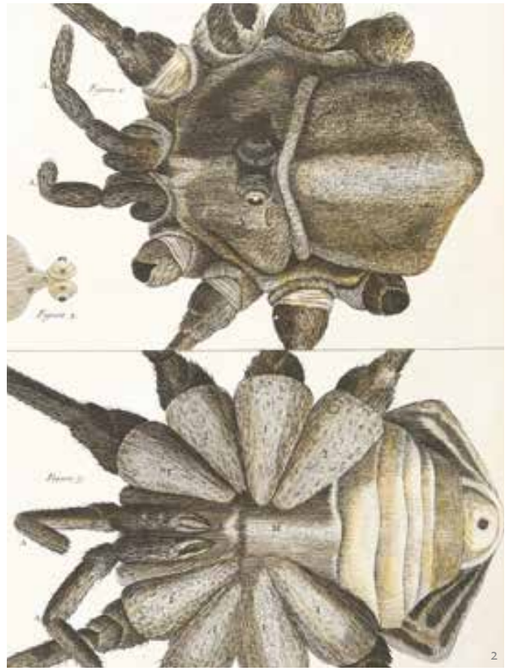
First edition, illustrated with finely engraved and hand-coloured illustrations showing almost two hundred species.

This copy, in an attractive mottled calf binding perhaps by John Brindley, has the contemporary bookplate of Sir John Barker, 6th Baronet (1714–1757), who married a substantial heiress, which enabled him to purchase an estate, The Chantry at Sproughton, on the outskirts of Ipswich in 1740.

Provenance: Sir John Barker, Bt (bookplate) – William Fellowes, 2nd Baron de Ramsey (1848–1925), British Conservative politician (book label inverted on rear pastedown) – Urban Huttleston Broughton, 1st Baron Fairhaven (1896–1966), Anglesey Abbey, near Cambridge, a library SCM valued for the National Trust – to his brother, Henry Rogers Broughton, 2nd Baron Fairhaven (bookplate).

Quarto (285 × 225 mm), pp. viii, 76. Bound without subscriber's list. Hand-coloured engraved frontispiece, 53 engraved plates (all but last 10 hand-coloured), head- and tailpieces, initials. Contemporary mottled calf (possibly by John Brindley), raised bands, red lettering piece, bands and compartments elaborately gilt, boards panelled in gilt with alternating tooling of dolphins and fleurs-de-lis, board edges with gilt scrolling tooling, marbled endpapers, edges sprinkled red. Old ink price at head of first binder's blank recto. Joints repaired, corners refurbished, gilt bright, a little toning and offsetting internally: a handsome copy. ¶ ESTC T64158; Nissen ZBI 60.

$3,500 181125



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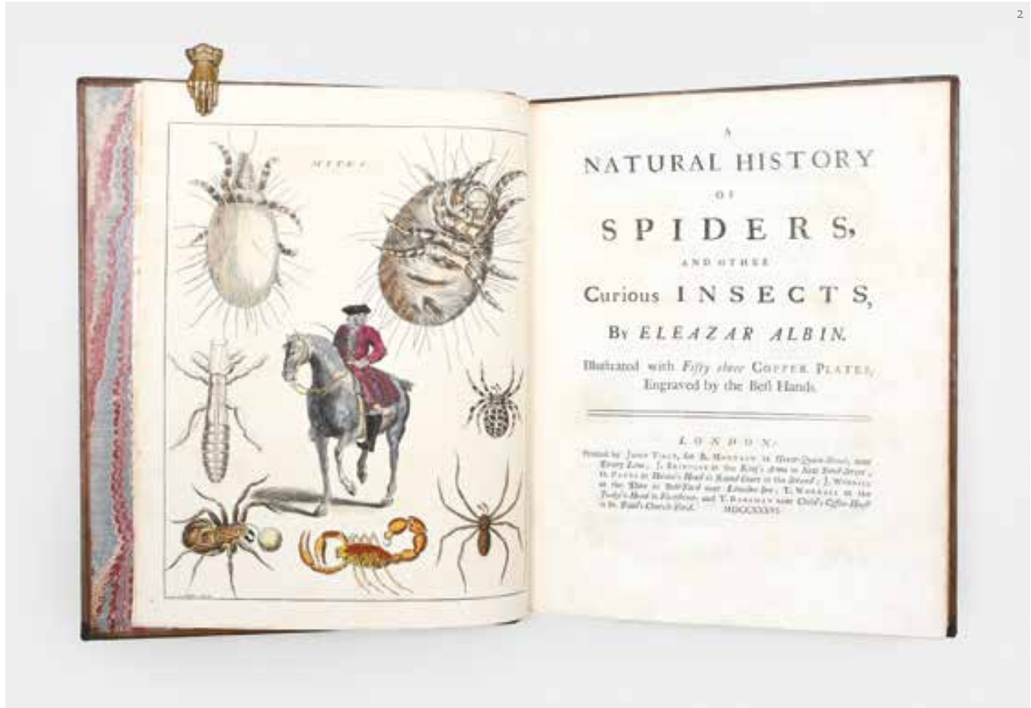


2

Q. HORATI FLACCI
CARMINA ALCAICA
VIDES ut alta stet nive candidum
Soracte, nec iam sustineant onus
Silvae laborantes, geluque
Flumina constiterint acuto.
Dissolve frigus ligna super foco
Large reponens atque benignius
Deprome quadrimum Sabina,
O Thaliarche, merum diota:
Permitte divis cetera, qui simul
Stravere ventos aequore fervido
Deproeliantis, nec cupressi
Nec veteres agitantur orni.
Quid sit futurum cras fuge quaerere et
Quem Fors dierum cumque dabit lucro
Appone, nec dulcis amores
Sperne puer neque tu choreas,
3

3

ASHENDENE PRESS: HORATIUS FLACCUS, Quintus (Horace). Carmina Alcaica. *Chelsea: Ashendene Press, 1903*

GIFTED BY A DISTINGUISHED PRIVATE PRESS COLLECTOR

First Ashendene edition, one of 150 copies on Japanese paper, inscribed on the front free endpaper "Margaret Bussing, from Harold Peirce, 6/2/1911". Besides collecting Americana and 19th-century literature, Peirce (1856–1932) amassed a notable private press collection in Pennsylvania, aided by his agent Sydney Cockerell, who designed the Subiaco type used in this edition.

This copy has a loosely inserted bifolium with an extract of the Song of Solomon printed in the Ashendene Press's Ptolemy type.

Provenance: Gift to SCM from John A. Saks, c. 1983.

Half-sheet octavo. Title and colophon printed in red, initials hand-drawn in gold, red, and blue by Graily Hewitt. Original limp vellum, spine lettered in gilt. Natural discoloration to vellum, small stain to rear cover; near-fine. ¶ Hornby XV.

$2,500 180956

4

ASHENDENE PRESS: HORATIUS FLACCUS, Quintus (Horace). Carmina Sapphica. *Chelsea: Ashendene Press, 1903*

WITH ILLUMINATED INITIALS

First Ashendene edition, one of 150 copies on Japanese paper.

Half-sheet octavo. Title and colophon printed in red, initials hand-drawn in gold, red, and blue by Graily Hewitt. Text printed in Subiaco type. Original limp vellum, spine lettered in gilt. A fine copy. ¶ Hornby XVII.

$4,000 180957

5

ASHENDENE PRESS: EDMONDS, John Maxwell. Twelve War Epitaphs. *Chelsea: Ashendene Press, [c. 1920]*

"FOR YOUR TOMORROW THESE GAVE THEIR TO-DAY"; WITH ILLUSTRIOUS PROVENANCE

Major Abbey's copy of the first edition of this affecting piece of First World War ephemera. Finely printed by the Ashendene Press in a calligram in the shape of a cenotaph, these suggested inscriptions for memorials include Edmonds's immortal Kohima epitaph: "When you go home, tell them of us, and say / 'For your tomorrow these gave their to-day'".

Edmonds (1875–1958) was a Cambridge classicist who worked as a codebreaker during the war. His dozen epitaphs appeared in various publications ahead of their first collected printing by St John Hornby at his press. The broadside is undated, though a small calligraphic hand has added the date 1920 at the foot (Colin Franklin suggests a date between 1916 and 1918).

Provenance: from the complete Ashendene Press collections of John Roland Abbey (1894–1969) and John A. Saks (1913–1983): Abbey sale, Sotheby's 21 June 1965, lot 80, to Philip C. Duschnes – Saks sale, Christie's New York, 19 November 1982, lot 119, $1,100 to Sir Theodore Brinckman – sale, 13 July 2016, lot 135, to SCM.

Narrow broadside printed in red and black in Fell great-primer type, framed and glazed (537 × 228 mm). A little toned and foxed, faint crease where once folded in half. A very good copy. ¶ Ashendene, p. 106.

$4,000 181137

6

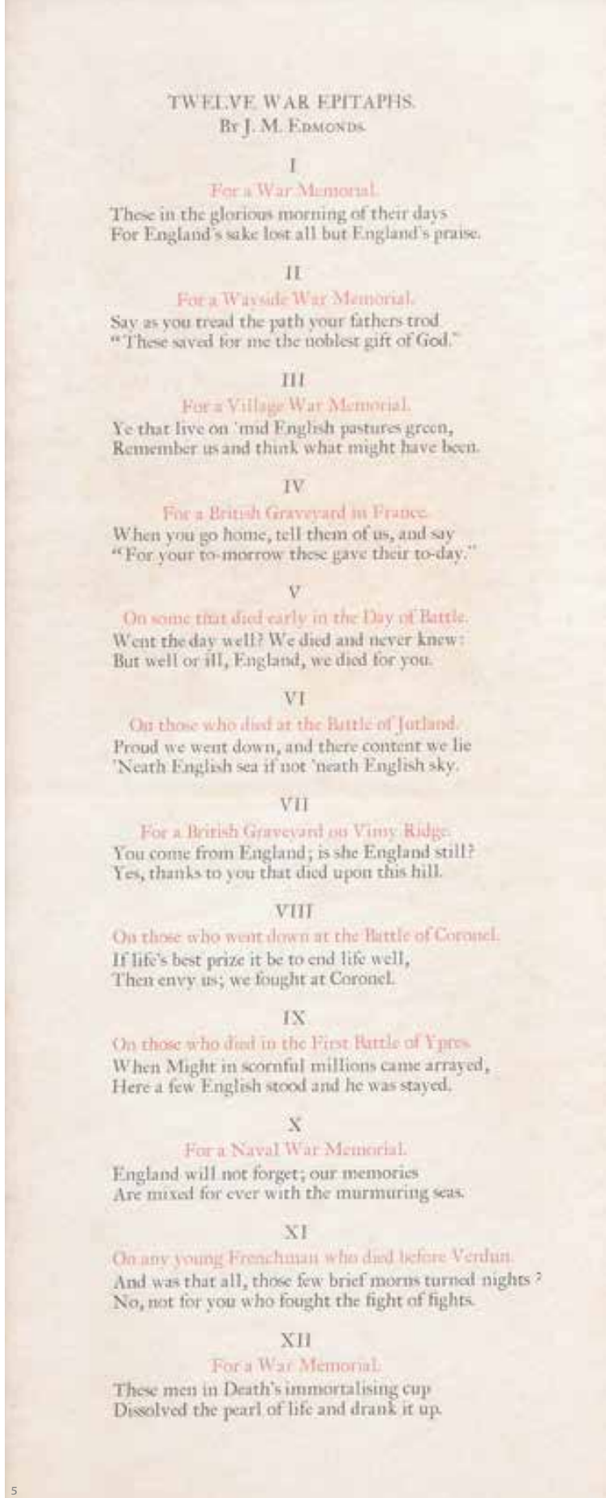
AUCTION CATALOGUE: BOYLE, Phoebe A. D. The Magnificent Library of the Late Mrs. Phoebe A. D. Boyle of Brooklyn, N.Y. To be Sold by Auction Monday and Tuesday Evenings November Nineteenth, Twentieth at Eight-Fifteen O'Clock. *New York: The Anderson Galleries, 1923*

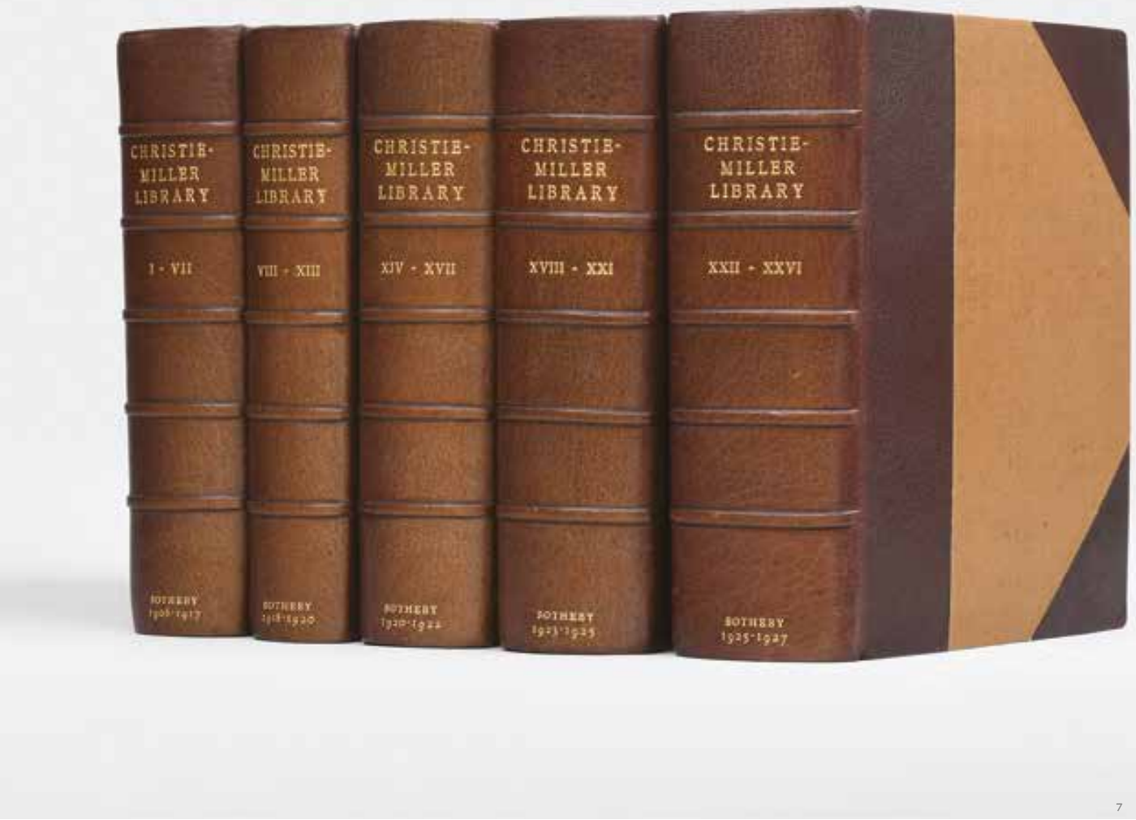
First edition. The Boyle sale, one of the most important American book auctions in the 20th century, included 45 jewelled bindings by Sangorski & Sutcliffe and 31 illuminated manuscripts by Alberto Sangorski. Many lots are catalogued in considerable detail.

Quarto (250 × 185 mm). Half-tone plate, illustrations in text. Recent red half morocco by Bayntun-Riviere, raised bands dotted in gilt, second compartment lettered in gilt, red cloth sides, top edge gilt, original front wrapper bound in. Old pencilled price on original wrapper. Wrapper with paper repairs, tissue repair to plate, damp-staining to lower outer corner, minor chipping to outer leaves in same place: very good.

$1,000 180967

6


TWELVE WAR EPITAPHS.
By J. M. Edmonds.
I
For a War Memorial.
These in the glorious morning of their days
For England's sake lost all but England's praise.
II
For a Wayside War Memorial.
Say as you tread the path your fathers trod
"These saved for me the noblest gift of God."
III
For a Village War Memorial.
Ye that live on 'mid English pastures green,
Remember us and think what might have been.
IV
For a British Graveyard in France.
When you go home, tell them of us, and say
"For your to-morrow these gave their to-day."
V
On some that died early in the Day of Battle.
Went the day well? We died and never knew:
But well or ill, England, we died for you.
VI
On those who died at the Battle of Jutland.
Proud we went down, and there content we lie
'Neath English sea if not 'neath English sky.
VII
For a British Graveyard on Vimy Ridge.
You come from England; is she England still?
Yes, thanks to you that died upon this hill.
VIII
On those who went down at the Battle of Coronel.
If life's best prize it be to end life well,
Then envy us; we fought at Coronel.
IX
On those who died in the First Battle of Ypres.
When Might in scornful millions came arrayed,
Here a few English stood and he was stayed.
X
For a Naval War Memorial.
England will not forget; our memories
Are mixed for ever with the murmuring seas.
XI
On any young Frenchman who died before Verdun.
And was that all, those few brief morns turned nights?
No, not for you who fought the fight of fights.
XII
For a War Memorial.
These men in Death's immortalising cup
Dissolved the pearl of life and drank it up.
5



7

7

AUCTION CATALOGUE: CHRISTIE-MILLER, Sydney Richardson. Catalogue of Rare and Valuable Works from the Christie-Miller Library. *London: Sotheby, Wilkinson, & Hodge, 1908–27*

COMPLETE AND PRICED

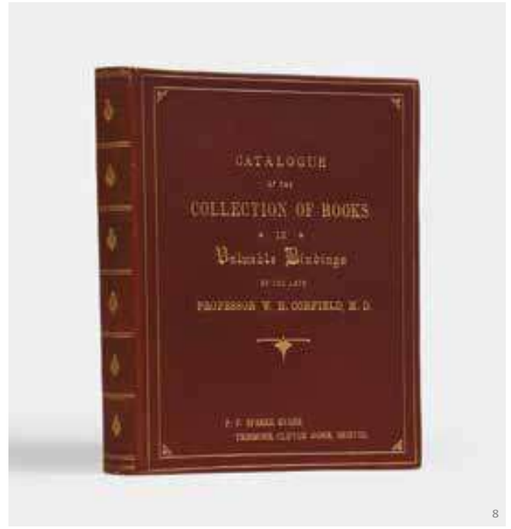
A comprehensive set of catalogues of the Britwell Court library sale, bound by Sangorski & Sutcliffe for the great 20th-century bibliophile, Major Abbey, and extensively marked up by him with inventory numbers, realized prices, and buyer's names. The set includes the core 21 catalogues of the Britwell Court sale and seven additional catalogues, all retaining the original wrappers. Printed price lists are also bound in.

William Henry Miller (1789–1848) was a Scottish member of Parliament whose collection was partially amassed through historic library sales such as Sir Mark Masterman Sykes and Richard Heber. Upon his passing, the library was inherited by his nephew Samuel Christie-Miller (1810–1889), and later by Sydney Richardson Christie-Miller (1874–1931). Both descendants contributed to the already impressive library, which "as a collection of old English books [was] the greatest ever brought together by a private individual. In many respects it rivalled or even surpassed the British Museum" (De Ricci, p. 113).

Provenance: John Roland Abbey (1894–1969), who specialized in collecting English and continental fine bindings and colour-plate books (engraved bookplate, dated 1933) – Eric Hyde Lord Sexton, FSA (1902–1980) – purchased by SCM via Peter Harrington at Swann Galleries, 19 April 2007, lot 17.

28 parts of various sizes bound in 5 vols, quarto (250 × 186 mm). Many plates, some in colour, some folding. Contemporary brown half morocco by Sangorski & Sutcliffe for J. R. Abbey, spines lettered in gilt, brown cloth sides, top edge gilt. Spines sunned, minor marks and cockling of cloth, nicks to catalogue edges. A near-fine set. ¶ Seymour de Ricci, *English Collectors of Books & Manuscripts (1530–1930) and their Marks of Ownership*, 1960.

$7,000 181149



8

8

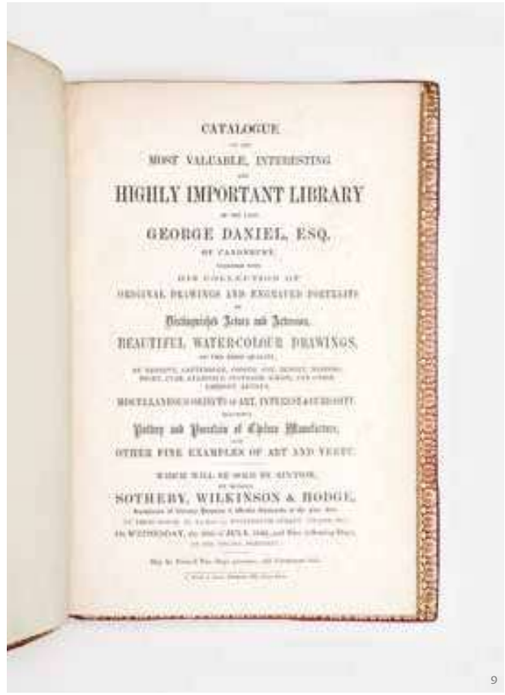
AUCTION CATALOGUE: CORFIELD, W. H. Catalogue of the Collection of Books in Valuable Bindings of the Late Professor W. H. Corfield, Comprising Stamped, Embroidered, Inlaid, and Other Bindings, by Binders of Various Countries and Periods, Many of Which Have Been Exhibited at the Burlington Fine Arts Club Exhibition of Book-Bindings and Are Chiefly in Fine Preservation. Which Will be Sold by Auction. *London: Sotheby, Wilkinson, & Hodge, 1904*

First edition, deluxe issue, the front cover lettered ad personam with the name of Peter Fabyan Sparke Evans (1826–1905), a Bristol-based businessman and antiquary.

Provenance: Peter F. S. Evans – by descent to Evans's son, Henley Somerville Evans (1878–1956), with his bookplate – Swann Auction Galleries, 19 April 2007, lot 130; SCM via Peter Harrington.

Quarto. With 58 plates (all but 2 colour, 37 folding), loose tissues. Original deluxe binding of red limp roan, spine ruled into compartments in gilt, central gilt diamond tools, boards panelled in gilt, front board lettered in gilt, gilt turn-ins and edges, marbled endpapers. Newspaper clipping on Corfield sale laid down facing title page. Extremities lightly worn, couple of marks, folding plate facing p. 10 with abrasions to colour and repaired tear: very good.

$950 181148


CATALOGUE
OF THE
MOST VALUABLE, INTERESTING
AND
HIGHLY IMPORTANT LIBRARY
OF THE LATE
GEORGE DANIEL, ESQ.
OF CANONBURY,
COMPRISING ALSO
HIS COLLECTION OF
ORIGINAL DRAWINGS AND ENGRAVED PORTRAITS
OF
Distinguished Actors and Actresses,
BEAUTIFUL WATERCOLOUR DRAWINGS,
MISCELLANEOUS OBJECTS OF ART, INTEREST & CURIOSITY,
INCLUDING
Pottery and Porcelain of Choice Manufacture,
AND
OTHER FINE EXAMPLES OF ART AND TASTE,
WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.
SOTHEBY, WILKINSON & HODGE,
Auctioneers of Literary Property & Works Illustrative of the Fine Arts,
AT THEIR HOUSE IN WELLINGTON STREET, STRAND,
ON WEDNESDAY, the 30th of JUNE, 1864, and Three following Days,
AT ONE O'CLOCK PRECISELY.
9

9

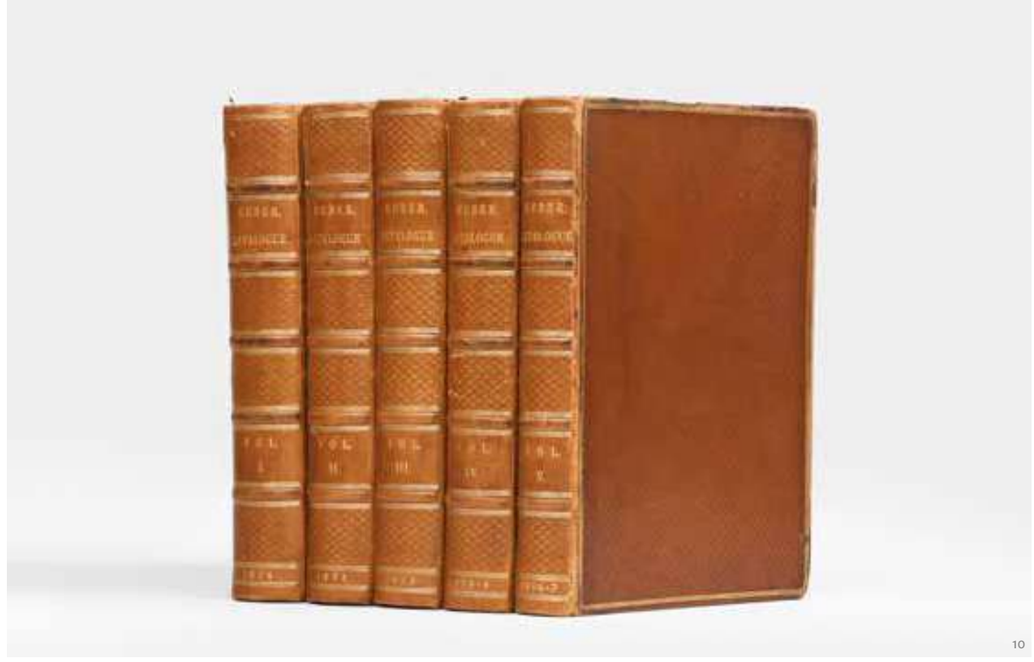
AUCTION CATALOGUE: DANIEL, George. Catalogue of the most Valuable, Interesting and Highly Important Library of the Late George Daniel, Esq. . . . Which will be sold by auction. *London: Sotheby, Wilkinson, & Hodge, 1864*

First edition, handsomely bound, annotated in a contemporary hand with buyers and hammer prices. The Daniel library included copies of the four Shakespeare folios. The First Folio, hammered for £716, came with a letter, from the bookseller Joseph Lilly, "offering the sum of £300 for it, written before the imperishable monument to the genius of the immortal Poet had reached its bibliographical zenith" (p. 152).

Provenance: Albert May Todd, with his bookplate and pressmark; his sale, Parke-Bernet Galleries, New York, 12 November 1941, lot 146 – sold by Harry A. Levinson, bookseller, to Donald & Mary Hyde, with their bookplate and Levinson's receipt loosely inserted – purchased by SCM from Gabriel Austin, executor and beneficiary of Mary Hyde Eccles, 6 May 2004.

Large octavo (240 × 165 mm). Contemporary red half morocco, raised bands, compartments lettered and ruled in gilt, covers with triple gilt rules, board edges and inner dentelles gilt, marbled paper doublures and free endpapers, edges gilt and gauffered. Traces of old label on front doublure. Binding rubbed and retouched in a couple of spaces: very good.

$1,000 180980



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10

AUCTION CATALOGUE: HEBER, Richard. Bibliotheca Heberiana, Catalogue of the Library of the late Richard Heber, Esq. *London: Sold by Auction by Messrs. Sotheby and Son; Mr Evans; Mr Wheatley*, 1834–37

THE KING OF THE BIBLIOMANIACS

First editions of the complete set of the London sales. There were 16 sales in total, including one in Ghent in 1835 and two in Paris in 1836.

Heber (1773–1833) began collecting in his youth, starting with classical works in his undergraduate years before expanding into poetical and dramatical English literature, and later into continental works. For the first three decades of the 19th century, he was known to purchase books, sometimes whole libraries, at every London sale. De Ricci estimates the total number of volumes in Heber's library to have been around 200,000–300,000, split across various European residences. At the time of his passing, the antiquarian book market was in a decline and "the London sales produced £56,744, for books which had cost their late owner over £100,000" (De Ricci, p. 102).

Provenance: Edward Smith Stanley, 13th Earl of Derby (1775–1851), politician and naturalist, president of the Linnean Society of London, 1828–34, and of the Zoological Society of London for 20 years (armorial bookplate) – Donald and Mary Hyde.

13 parts bound in 5 vols, octavo (220 × 132 mm). Contemporary diced russia, rebacked to style with gilt lettering, triple gilt rule to compartments and covers, board edges ruled in gilt, marbled endpapers and edges. Shelf mark, crossed through, on front free endpapers verso. Extremities worn in places, occasional foxing, a very good set. ¶ Seymour de Ricci, *English Collectors of Books & Manuscripts (1530–1930) and their Marks of Ownership*, 1960.

$7,000 181007

11

AUCTION CATALOGUE: REED, Isaac. Bibliotheca Reediana. A Catalogue of the Extensive Library of the Late Isaac Reed, Esq. of Staple Inn. Which Will be Sold by Auction. *London: Messrs King and Lochée*, 1807

First edition, annotated throughout with prices and buyers in a contemporary hand. The Reed sale included a First Folio, lot 8663, hammered for £38 to a still unidentified buyer, here listed as "J.B." Isaac Reed was the late 18th-century Shakespearean editor best known for consolidating and extending the variorum tradition established by Samuel Johnson and George Steevens.

Provenance: Bibliotheca Lindesiana (bookplate), perhaps the finest private library assembled in the 19th century, formed by Alexander William Crawford, 25th Earl of Crawford and 8th Earl of Balcarres, and James Ludovic Lindsay, 26th Earl of Crawford and 9th Earl of Balcarres – Donald and Mary Hyde.

Quarto (203 × 130 mm), pp. xii, 405, [1]. Stipple-engraved frontispiece of Isaac Reed. Contemporary dark sprinkled calf, board edges milled in gilt, edges sprinkled brown. Joints repaired, relined, browning internally: very good.

$1,000 181053

12

AUCTION CATALOGUE: SYKES, Sir Mark Masterman. Catalogue of the Splendid, Curious, and Extensive Library of the Late Sir Mark Masterman Sykes . . . Which Will Be Sold by Auction. [All three parts.] *London: R. H. Evans*, 1824

A BIBLIOPHILE OF CONSIDERABLE DISTINCTION

Fine-paper copies of the complete Sykes sale catalogue, annotated in a contemporary hand with buyers and prices. Sykes's impressive library, including a Gutenberg Bible and strong in Elizabethan literature and 15th-century imprints, was sold in 3,700 lots over 25 days in May and June 1824, the hammer prices totalling around £18,000.

Sykes (1771–1823) "assembled a fine private library at a time when opportunity was favourable and aristocratic competition keen . . . [His] marks of ownership usually add distinction to the provenance record of a rare book. He owned few manuscripts, but the later items in his collection included a report on Henry VIII's divorce convocation and Dugdale's heraldic visitation of Yorkshire for 1665–6. The chief treasure of his library was the vellum copy of the Rome Livy of 1469 . . . Sykes belonged to the Roxburghe Club, and presented to his fellow members in 1818 and 1822 well printed editions of two unique Caxton tracts then in York Minster Library" (*ODNB*).

Tipped into the front of the volume is an undated autograph letter signed from Sykes in his capacity as an MP to the London Vaccine Institution, in which he expresses his commitment to the institution's interest.

3 works bound as one, octavo (245 × 155 mm). Each part bound with title page. Engraved portrait frontispiece. Contemporary purple morocco by Robert Fairbairn (blind-stamped on front turn-in), raised bands and compartments tooled in gilt, second compartment lettered in gilt, boards with twin panels of gilt and blind triple rules with roundel corners, central gilt panel of quadruple rules and foliate tooling, board edges ruled in gilt in triplicate, wide turn-ins ruled in gilt and with elaborate gilt cornerpieces, coated free endpapers, gilt edges. Binding refurbished, frontispiece foxed: very good.

$2,500 181081

13

AUCTION CATALOGUE: WILLIAMS, Theodore. A Catalogue of the Splendid and Valuable Library of the Rev. Theodore Williams: Containing a Most Extraordinary Collection of Early Biblical and Theological Manuscripts, Books Printed on Vellum . . . Which Will be Sold by Auction. *London: Steward, Wheatley, and Adlard*, 1827

First edition, one of 50 large paper copies, from the library of Sir William Stirling Maxwell (1818–1878), a bibliophile of great learning, with his grand bookplate. Hammer prices are marked in a contemporary hand throughout.

BIBLIOTHECA REEDIANA

CATALOGUE

OF THE

CURIOUS & EXTENSIVE

LIBRARY

OF THE LATE

ISAAC REED, ESQ.

OF STAPLE INN,

Editor of the last Edition of Shakspeare.

Which Will be Sold by Auction,

By Messrs. KING and LOCHÉE,

AT THEIR GREAT ROOM, NO. 26,

PICCADILLY,

On MONDAY, NOV. 5, 1810,

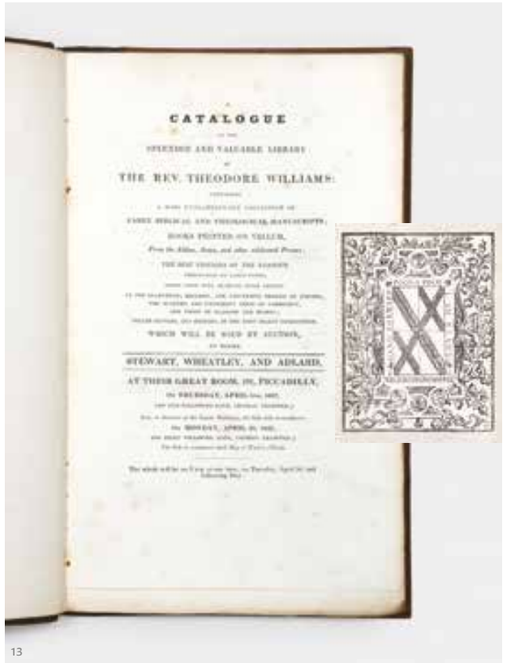
11

12

Buyers at the Theodore Williams sale included Thomas Phillipps, in the early stages of assembling his enormous collection of printed books and manuscripts.

Octavo (260 × 160 mm). Near-contemporary brown quarter morocco, brown spine label, brown cloth sides, front cover blocked with blind supralibros of William Stirling Maxwell, top edge gilt, others untrimmed. Spine and joints repaired, spotting internally: very good.

$1,000 181089



CATALOGUE

OF THE

SPLENDID AND VALUABLE LIBRARY

OF

THE REV. THEODORE WILLIAMS:

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

STEWART, WHEATLEY, AND ADLARD,

AT THEIR GREAT ROOM, 26, PICCADILLY,

13

14

BELLOTTO, Bernardo, called Canaletto. Vue laterale des galleries du Zwinger, avec le pont, qui degage vers l'Allée d'Ostra et vers la porte de Wilsdruff, prise d'une des serres de l'Orangerie Roiale. *1758*

DRESDEN'S MOST CELEBRATED ARCHITECTURAL MONUMENT

The Venetian artist Bernardo Bellotto (1721–1780) received his earliest training under his uncle, the renowned view painter Canaletto, and was admitted to the Venetian painters' guild at the age of just 16. During the 1740s he travelled widely throughout Italy, producing views of numerous cities, before being summoned to Dresden in 1747. The following year he was appointed court painter to Augustus III, King of Poland and Elector of Saxony.

Bellotto is now chiefly celebrated for his views of the great cities of northern Europe, widely regarded as his finest work, distinguished by their panoramic compositions, dramatic contrasts of light and shadow, and meticulous architectural precision. He occasionally signed himself "Bellotto de Canaletto", and is accordingly known in some traditions simply as Canaletto.

This etching, after Bellotto's own painted veduta, depicts the long Baroque pavilions and arcaded galleries enclosing the courtyard of the Zwinger, viewed from one of the greenhouses of the royal Orangery and looking towards the Ostraallee and the Wilsdruffer Tor..

Provenance: Bequest of Dunning's estate to SCM.

SCM *John A. Dunning (1928–2019), the Cardiff-born New York architect and one of my family's closest friends, purchased this etching from N. G. Stogdon and Artemis, of New York and London, in 1987.*

Etching, a fine impression of the first state of three on paper with a watermark "Van Gen" and "F.A." (i.e. Friedrich-August, King of Saxony, Bellotto's patron), with large margins and in excellent condition. ¶ De Vesme 21; Kozakiewicz 160; Venice, Museo Correr 1983, Da Carlevarijs ai Tiepolo, cat. no 34.

$30,000 181118

Vue laterale des Galleries du Zwinger, avec le Pont qui degage vers l'Allée
d'Ostra et vers la Porte de Wilsdruff
prise d'une des Serres de l'Orangerie Roiale
Peint et gravé par Bne. Bellotto dit Canaletto. Pens. de R. 1758

15

15

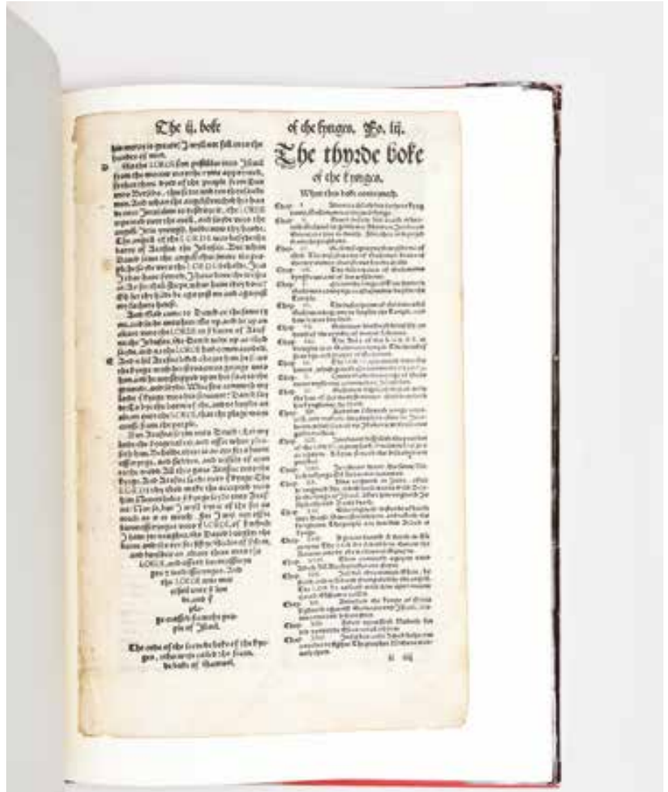
BIBLE. English. Authorized. The Holy Bible Containing the Old and New Testaments Translated Out of the Original Tongues: And With the Former Translations Diligently Compared and Revised by His Majesty's Special Command. Appointed to be Read in Churches. *London: Humphrey Milford, [c. 1935]*

A well-preserved volume bound by Sangorski & Sutcliffe for sale by the Los Angeles department store J. W. Robinson. On the verso of the front free endpaper is the ownership inscription of Daisy May Anderson, née Betzold (1879–1971), the sister of Carrie Estelle Doheny, the noted Los Angeles philanthropist and collector, especially of Bibles.

SCM *This was given to me after the Doheny sale by Monsignor Francis J. Weber as a gift of the Archdiocese of Los Angeles.*

Large sextodecimo (192 × 146 mm). Text printed in two columns on India paper. Contemporary orange crushed morocco, spine lettered in gilt, raised bands with fillet either side in blind ending in a trefoil, compartments framed with double gilt fillet, boards framed with double gilt fillet divided by blind roll, ivory cross inset to front board, French fillet to turn-ins, patterned fabric endpapers, edges gilt, two orange bookmarkers. Housed in a custom orange cloth box. A fine copy.

$1,250 181069



16

16

BIBLE. English. Coverdale. A Leaf from the First Edition of the First Complete Bible in English, the Coverdale Bible, 1535. With an Historical Introduction by Allen P. Wikgren, and a Census of Copies Recorded in the British Isles and North America. *San Francisco: The Book Club of California, 1974*

ARTHUR HADDAWAY'S COPY

First edition, with an original leaf from the Coverdale Bible tipped in as issued, number 145 of 425 copies only. The original leaf (sig. 214) has a woodcut initial and prints the end of 2 Samuel and the opening passages of 1 Kings. The Coverdale Bible (1535) was the first complete printed English translation and the first complete translation into Modern English.

Provenance: Arthur Haddaway (d. 1981), with his ownership inscription, a gift to SCM, with SCM's pencilled inscription to that effect below. Laid in is a single-lot catalogue by John Howell Books, of San Francisco, offering a copy of the Coverdale Bible, which Arthur Haddaway bought from Howell (later his sale, Christie's New York, 25 September 1981, lot 171).

17

Folio. Original leaf tipped in to face p. 32 as issued. Engraved frontispiece, full page facsimile illustrations in text, folding map. Original black quarter cloth, spine lettered in gilt, red cloth sides, front cover lettered and decorated in black. With dust jacket. Original leaf with a couple of spots. Upper corners bumped, minor marks to front free endpaper; jacket chipped and torn with losses: very good copy in good only jacket.

$1,750 180960

17

BIBLE. N.T. English. The New English Bible. New Testament. *Oxford: University Press; Cambridge University Press, 1961*

A DIVINE COCKERELL BINDING

First edition thus, finely bound by Sydney Cockerell and Joan Tebbutt, stamped with their joint gilt monogram and dated 1965 on the rear turn-in. Sydney Cockerell (1906–1987) worked alongside his father from 1923, after training at the Central School of Arts and Crafts. He became Master of the Art Workers Guild in 1961 and was awarded an OBE in 1980. From 1947, Cockerell frequently collaborated with the calligrapher Joan Rix Tebbutt (1910–2005), a graduate and later teacher at the Glasgow School of Art.

Dorothy Harrop judged that "it is doubtful whether any binder has ever used [vellum] to greater decorative effect . . . Working together with Joan Rix Tebbutt, he has recently created some beautiful decorative bindings" (p. 176).

This Bible is a fine example of their collaborative effort, with their signature use of vellum thematically decorated with precise gilt and dark lines. Their works were displayed in the exhibit, Thirty Recent Bindings at the Fitzwilliam Museum, Cambridge in 1981, with more exhibitions following.

Provenance: unnamed consignor, sale, Sotheby's London, 7 December 2006, lot 226.

Octavo (220 × 135 mm.) Finely bound in vellum over boards by Cockerell & Tebutt in 1965, black morocco label on flat spine, front cover decorated with a cross of gilt and black rule, with central star vignette in gilt, rear cover with 1963 in gilt above monogram in black, marbled endpapers, gilt edges. Housed in original matching slipcase, with black morocco opening and green silk ribbon (ribbon end faded). A fine copy. ¶ Dorothy A. Harrop, "Craft Binders at Work IV", *The Book Collector*, Summer 1974.

$3,500 181097

18

18

BIBLE. N.T. Greek. Tes Kaines diathekes hapanta [Greek type] . . . Novum Jesu Christi Domini Nostri Testamentum. *Geneva: Jean Crespin, February 1553*

A REFORMATION JEWEL

First Crespin edition, in a fine binding executed in 1561 by Thomas Stelbogen of Leipzig for Georgius Heloander, a lawyer, traveller, and politician. This influential Reformation-era New Testament, published by one of the leading Protestant printers of the period, is in a rare example of a fully gilt vellum binding by a an identifiable major workshop – a striking survival in a style more commonly executed in blind-tooled pigskin.

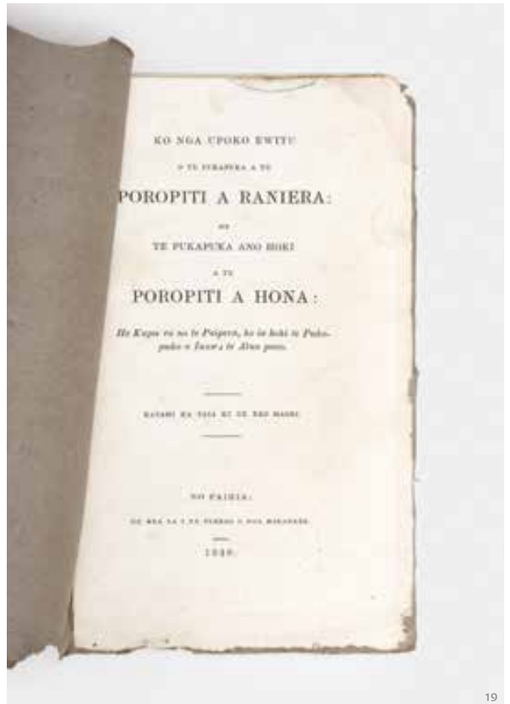
Georgius Heloander travelled extensively around Europe and beyond for his education. He was born in north-west Germany, and was studying in Leipzig and Wittenberg when this New Testament was bound. He later studied in Padua and in France, where he was a pupil of the famous humanist Jacques Cujas. Cujas dedicated an oration to him, in which he recounts Heloander's voyage from Greece to Palestine, which ended in Jerusalem. Back in Germany, Heloander served as mayor of Norden and assessor at the Hofgericht between 1583 and 1600.

The vellum binding imitates the typical design of contemporary German bindings made of pigskin tooled in blind. The gilt-stamped panels depicting Luther and Melanchthon, as well as the roll of putti, are attributed to Thomas Stelbogen of Leipzig (see Foot, no. 335; EBDB p001560). They appear identical to those on the binding of a volume of Luther's works made for Niklas von Ebelen, humanist and canon in Meissen (Foot, no. 335, Gumuchian & Cie, no. 45).

The Geneva printer Jean Crespin (c. 1520–1572) was a French Protestant, martyrologist, and friend of Calvin. His workshop was one of the most active in publishing Reformed theology, including multiple editions of the Bible in different languages. This New Testament is a close reprint of Robert Estienne's third edition (1550), edited by Erasmus. "It was either Estienne's folio edition or Crespin's pocket-sized reprint that William Whittingham and his fellow Protestant refugees from England utilized when they prepared their English translation of the New Testament, the first English version to include variant readings in the margins" (Metzger & Ehrman, p. 151).

Sextodecimo (138 × 89 mm), pp. 796, [4]. Woodcut floriated initials and headpieces. Contemporary vellum over bevelled boards by Thomas Stelbogen of Leipzig, spine with raised bands, elaborate gilt decoration in compartments, boards stamped in gilt to a panel design with roll of putti and the Christ Child in outer border, front board with portrait of Martin Luther, motto "In silencio et spe erit fortitudo vestra M.L.", and owner's name "Georgius Heloander", rear board with portrait of Philip Melanchton, motto "Si deus pro nobis quis contra nos Phi. Me.", and date "1561", turn-ins tooled in gilt, engraved brass catchplates and anchorplates, lacking clasps, edges gilt and gauffered. Binding a little rubbed and marked in places, four scattered wormholes to front cover, small wax or oil stain in outer margin of last gathering causing burn on two leaves and rear blank, contents otherwise generally clean, gilt bright. A handsomely bound copy. ¶ Adams B1664; Darlow & Moule 4626; USTC 450430. Bruce M. Metzger & Bart D. Ehrman, *New Testament, Its Trasmission, Corruption, and Restoration*, 2005. Miriam Foot, *The Henry Davis Gift*, vol. II, 1983; Gumuchian, *Catalogue de reliures du XVe au XIXe siècle*, 1930.

$6,000 180961



19

19

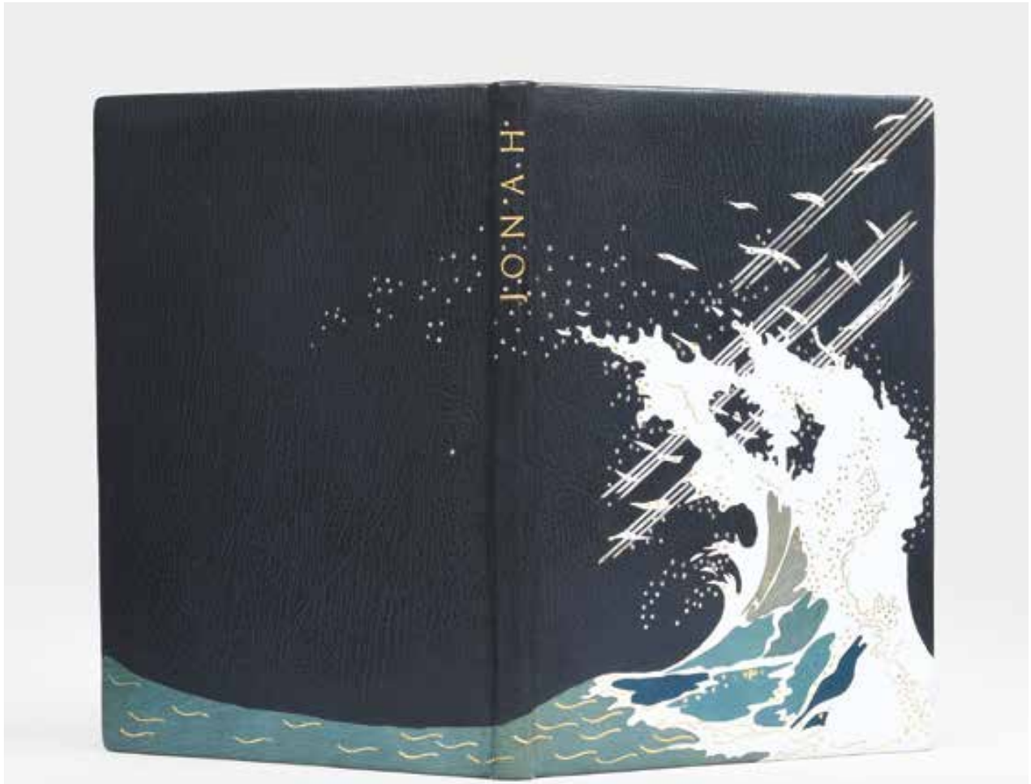
BIBLE. O.T. Daniel, Jonah. Te Reo Maori. Ko Nga Upoko Ewitu o Te PukaPuka a Te Poropiti a Raniera: me Te Pukaka Ano Hoki a te Poropiti a Hona (The Seven Chapters of the Book of the Prophet Daniel and the Book of the Prophet Jonah). *Paihia: Church Missionary Society Press*, 1840

First Te Reo Maori edition of the Book of Daniel and the Book of Jonah, the second expanded issue, with the addition of the seventh book of Daniel, published by William Colenso (1811–1899) on the Church Missionary Society Press. Arriving in December 1834, the press was the second to reach Aotearoa and printed many important documents, including the Treaty of Waitangi, also printed in 1840.

SCM *This was a personal gift to me from my great friend and former Sotheby's rival, Christopher de Hamel, Fellow of Corpus Christi, Cambridge, Roxburghe Club member, and a brilliant historian and author of books about Bibles and illuminated manuscripts.*

Octavo, 32 pp. Uncut in original plain wrappers, sewn as issued, a few gatherings unopened. Small loss to front wrapper and upper margins of first two leaves, foot of rear cover toned, a few faint damp stains to margins of contents, else clean internally. A very good copy. ¶ Herbert W. Williams, *A Bibliography of Printed Maori to 1900*, 44.

$2,750 180962



20

20

BIBLE. O.T. Jonah. English. Authorized. The Book of Jonah taken from the Authorised Version of King James I. *London: Douglas Cleverdon, 1979*

ONE OF THE FINAL WORKS BY "THE GRANDE DAME OF BRITISH FINE BOOKBINDING"

Limited edition, number xv of 100 copies on handmade paper with an additional set of the engravings on japon, from a total edition of 410 copies. This copy is bound by the pre-eminent designer bookbinder of her age, Elizabeth Greenhill (1907–2006).

In an enclosed typed letter signed, dated 1983, to Lord Wardington (1924–2005), Greenhill explains that the design, inspired by Hokusai's *Great Wave*, was created by her late sister "many years ago, and at last I have used it for – almost – my last binding". A carbon copy of Wardington's response and two obituaries for Greenhill are also loosely inserted. Greenhill trained under Douglas Cockerell and William Matthews at the Central School of Arts and Crafts. Until the late 1950s, her sister Mina provided her with designs for her bindings, but she then began to design herself. Her work was bought by the major collectors of the time, and in 1961 she was the first woman to be elected to the Guild of Contemporary Bookbinders (now Designer Bookbinders).

The engravings by David Jones here were first published by the Golden Cockerel Press in 1926.

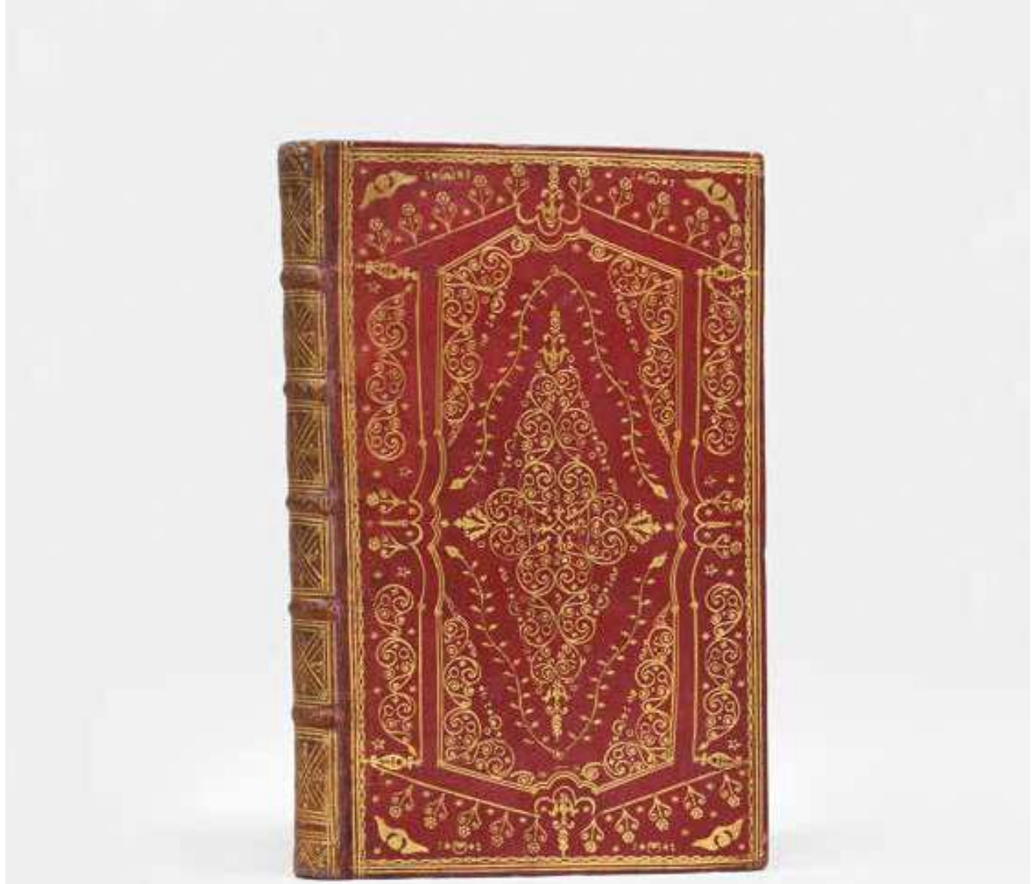
Provenance: Sotheby's, The Library of Lord Wardington: Bibles, 12 July 2006, lot 219.

SCM

Lord Wardington was Honorary Fellow of Designer Bookbinders, whose association he supported over 40 years. My friendship with him and his family began in 1968 and continued throughout his life, culminating with the sale of his magnificent library at Sotheby's London in 2005–06. This is one of my favorite bindings.

Quarto (275 × 189 mm). With 13 wood-engravings by David Jones, title page and half-title printed in blue-green and black. Contemporary dark blue morocco, flat spine lettered in gilt, wraparound onlay design of a breaking wave and sunrays in white, silver, and varicoloured blue morocco heightened in gilt and silver, light blue morocco doublures, blue flyleaves, edges gilt. Housed in a custom blue cloth solander box together with the portfolio in a chemise. A fine copy.

$10,000 181102



21

21

BIBLE. O.T. Psalms. Tamil. Liber Psalmorum Davidis regis et prophetae ex originali textu in linguam Damulicam versus opera & studio Benjamin Schultze ad Indos orientales misionarii. *Tharangambadi: in littore Coromandeliano [Danish Missionary Press], 1724*

TAMIL PRINTING IN A FINE ENGLISH BINDING

First edition of this uncommon Tamil translation of the Psalms, in an attractive near-contemporary English binding, from the library of the Earls of Macclesfield.

Like several other Christian works, this translation was printed at the press of the Danish-English Halle Protestant mission in Tranquebar, in southern India. The large-scale translation projects at the press are considered "a turning point in the history of Bible translation in the Indian subcontinent" (Raza). They were overseen by the missionary and fine linguist Benjamin Schultze (1689–1760), who also published a Telugu grammar and New Testament, Ziegenbelg's Tamil translation of the Bible, which he completed, and part of Genesis in Dakkhini. The Latin preface explains that Schultze translated into Tamil – "a clear and dignified language" – from the Hebrew text, and that therefore at times "substantial differences in word and meaning might be observed". As was customary in colonial Bible translations in the Indian subcontinent, the source text is absent.

Provenance: the Earls of Macclesfield, with the North Library bookplate dated 1860, shelf mark, and blindstamp; sold Sotheby's, 11 April 2006, lot 2445.

Octavo (184 × 111 mm), pp. [8], 255, [1]. Woodcut head- and tailpieces. Preliminaries in Latin, main title and text in Tamil. Near-contemporary cottage-roof style red morocco, double-ruled in gilt, small gilt putti to corners, gilt fleurons and stars stamped over the roofs, central panel with lozenge of gold-tooled tendrils, surrounded by fillets and cornerpieces with gold-tooled tendrils, spine compartments triple-hatched in gilt, tiny gold-tooled decorations, raised bands, outer and inner edges gilt, marbled endpapers, all edges gilt. C. 1800 shelf mark in ink to verso of front free endpaper. Spine ends and joints discreetly repaired by the Brockmans, endbands renewed, gilt bright: a very good copy. ¶ Darlow & Moule 9099; Delaveau & Hillard 3604; *Catalogue of the Tamil Books in the Library of the British Museum*, p. 60. W. Raza, "The Colonial Model of Bible Translation in the East", *Met Andere Woorden*, vol. 42, 2023.

$12,500 181095

22

22

BLACKMORE, Richard Doddridge. Correspondence and diary charting the publication process of *Lorna Doone*. *[Teddington: 1867–69]*

"MORE THAN A YEAR OF THOUGHT & CARE (AS WELL AS PLEASURE) HAVE I SPENT ON IT"

Blackmore had been a school teacher at a Twickenham grammar school, when his uncle died and left him enough money to give up teaching. He bought some land at nearby Teddington, where he built a house, planted an orchard, and set up as a market gardener.

"The apparently abrupt change of tack from teaching schoolboys Latin and Greek to growing apples and pears should be seen in connection with Blackmore's interest in an ideal of rural life . . . His greatest success as a novelist was with an idyll of seventeenth-century Devon, whose hero is also both a classicist and a farmer" (*ODNB*).

Blackmore began work on what was to prove his greatest success, *Lorna Doone*, in February 1865, writing mostly at night. The correspondence here shows the composition process as it neared completion. The editor of the *Cornhill Magazine* sends an encouraging letter, dated 11 October 1867, assuring Blackmore that he "so fully appreciates the talent & power evinced in the story . . . to be warranted in recommending Mr Blackmore to complete it".

Blackmore suffered a brief period of writer's block in February 1868, but resumed writing in March, and on 13 April vowed to "do nothing else till it is done". He completed the manuscript shortly afterwards.

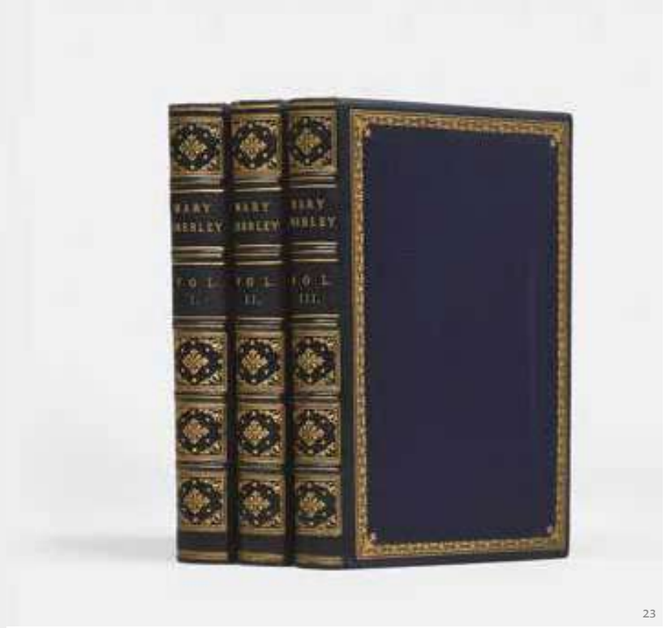
On 27 May 1868, the *Cornhill* sent another letter rejecting the novel on account of its "unusual style" and lack of public interest in historical fiction. Blackmore's reply, which he copied on the verso of the letter, expresses disappointment but maintains "the workmanship is good . . . More than a year of thought & care (as well as pleasure) have I spent on it". During the following months, Blackmore's diary reports frustrating interactions with other publishers.

In December, Blackmore delivered the manuscript to Sampson, Low, & Co., the eventual publishers of the first three-volume edition. A letter from the company setting out the final terms is dated 7 July 1869. Blackmore forwarded this letter to a literary associate named "Collins", probably the novelist Mortimer Collins, whom he appears to have consulted during the negotiation process.

Provenance: The bequest of Dudley Massey.

Red roan wallet-style diary issued by *Punch* (123 × 93 mm), lined inside with green roan, edges gilt. Hand-coloured illustrated title and folding frontispiece, several plates, filled in with 78 pages of manuscript in dark blue ink (approximately 13,000 words), annotations to rear endpapers, notes and cards relating to Blackmore's family loosely inserted. Together with 8 autograph letters signed, a mixture of bifolia and single sheet (page sizes from 182 × 114 to 250 × 202 mm), written in blue and black ink over 15 sides. Laid in are a copy of a speech from Blackmore's father's funeral, a sympathy card, a sheet of pencil scribbling attributed to his niece "Bardie", and a newspaper clipping. Diary lightly rubbed, superficial split to paper at rear inner hinge; letters a little creased, occasional chips to edges: overall, in very good condition.

$8,000 181152



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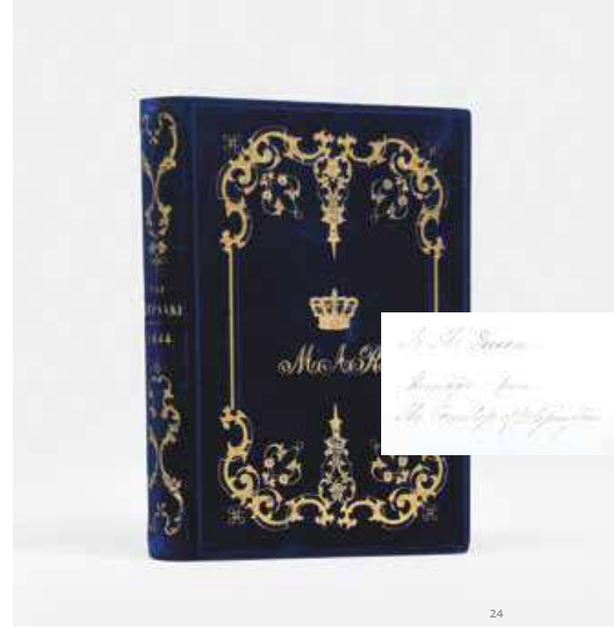


24

23

BLACKMORE, Richard Doddridge. Mary Anerley. A Yorkshire Tale. *London: Sampson, Low, Marston, Searle, & Rivington, 1880*

THE DEDICATION COPY

First edition, the dedication copy, inscribed in volume I: "This copy, specially bound for me, was given to me by my dear old friend, R. D. Blackmore. Arthur J. Munby, 1880." Tipped to the front free endpaper is a later autograph note signed by Blackmore to an unidentified recipient, referring to his own health and to that of Munby, "my old and valued friend."

Blackmore and Munby (1828–1910) enjoyed a lifelong friendship; Blackmore was the dedicatee of Munby's *Dorothy*, also published in 1880. Munby assisted extensively with the Yorkshire dialect in *Mary Anerley*.

Provenance: Arthur Joseph Munby, his pencilled inscription and bookplate – Raphael King, London bookseller, his cataloguing description loosely inserted – bought from King by Halsted B. Vander Poel (1911–2003), 12 November 1941; exhibited at the Grolier Club, New York (exhibition label loosely inserted) – sold at the Vander Poel sale, Christie's London, 3 March 2004, lot 134, to SCM.

SCM *My very close friend and former Christie's colleague Bart Auerbach (1937–2021) amassed a notable private collection of 146 literary dedication copies, offered for sale by Riverrun Books & Manuscripts in 2022. I first met Bart on my maiden visit to America in 1969, when he was working with Michael Papantonio and John S. Van E. Cohn at Seven Gables Bookshop. From there, he worked for Sotheby-Parke Bernet under Gabriel Austin, and later for Lew David Feldman at the House of El Dieff. Bart joined me at Christie's New York in 1978 as a consultant before returning to Sotheby's New York in 2002. He gallantly and generously stood aside for me to acquire this trophy piece in 2004.*

3 vols, octavo (185 × 120 mm). Bound with vol. I half-title (as called for by Sadleir) but without vol. II terminal leaf (imprint). Contemporary presentation binding of blue hard-grain morocco, raised bands ruled in gilt, spines gilt-lettered direct, compartments with foliate tooling and central lozenge in gilt, boards panelled in gilt, board edges, turn-ins, and edges gilt, marbled endpapers, dark red silk bookmarkers. Housed in custom blue quarter morocco slipcase with chemise. Touch of spotting internally, else fine. ¶ Sadleir 229.

$6,500 180966

24

BLESSINGTON, Marguerite Gardiner, Countess of (ed.). The Keepsake for MDCCCXLIV. *London: Longman, Brown, Green, and Longmans, etc. 1843*

PRESENTED TO THE LAST QUEEN OF THE FRENCH

First edition, presentation copy in a sumptuous binding, inscribed by the editor on the first blank, "To the Queen, Homage from The Countess of Blessington", with the ink stamp of the Bibliothèque de la Reine Palais Royale below. Following the 1848 revolution, the former queen lived in exile in England as a guest of Queen Victoria.

Lady Blessington's Park Lane house was the centre of a lively group of literary men, including Charles Dickens, who contributed "A Word in Season", one of his few pieces of poetry, to this edition of her literary annual.

Provenance: Marie-Amélie de Bourbon (1782–1866) – John Roland Abbey, his label facing the presentation inscription and his notation on the final flyleaf; his sale, Sotheby's, 20 June 1977, lot 1955 – Jacques Levy, his sale, Sotheby's New York, 20 April 2012, lot 29.

Large octavo (135 × 170 mm). Engraved frontispiece and 11 plates, all with tissue guards, additional engraved title page. Bound for presentation in contemporary dark blue velvet, spine lettered and decorated in gilt, boards blocked with gilt ornate strapwork, gilt-stamped crown and initials "MAR" on front cover, cream watered silk doublures and facing leaves with similar gilt strapwork, edges gilt. Housed in custom brown cloth solander box with black labels, one with arms of J. R. Abbey. Minor wear to corners retouched with colour: a splendid copy. ¶ Podeschi E119.

$6,500 181115

25

25

BOARD OF LONGITUDE. Tables for Correcting the Apparent Distance of the Moon and a Star from the Effects of Refraction and Parallax. *Cambridge: J. Archdeacon, 1772*

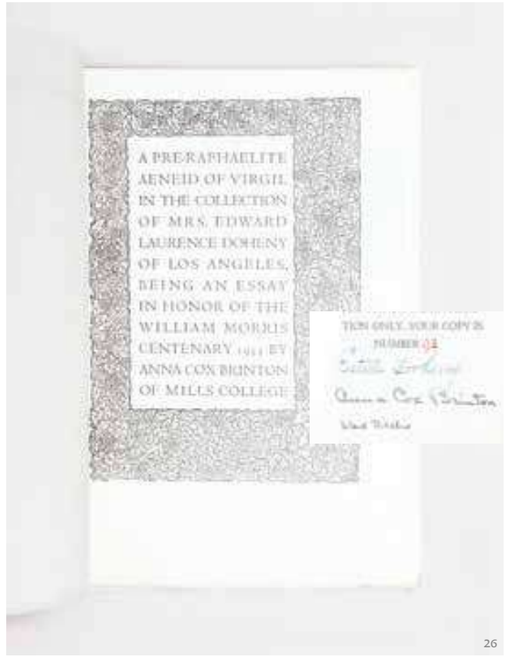
The handsome Macclesfield copy of the first edition of the Cambridge, or "Shepherd's", Tables, an ambitious and highly detailed compilation of mathematical data for correcting lunar-distance observations for refraction and parallax. As Kalivoda notes, the work comprises over 1,100 pages containing some 300,000 computed values, systematically arranged to cover every degree of lunar distance from 10 to 120, with all combinations of solar and lunar altitudes tabulated.

Edited by Anthony Shepherd (1721–1796), Plumian Professor of Astronomy at Cambridge and a commissioner of the Board of Longitude, the tables were calculated by Israel Lyons, Thomas Parkinson, and T. Williams. Shepherd was a friend of Captain James Cook, who praised the work and likely used it on his voyages.

Provenance: Sotheby's, The Library of the Earls of Macclesfield, Part 6, 25 October 2005, lot 1876.

Quarto (315 × 235 mm), pp. [4], xii, [1128]. Letterpress tables throughout. With 2 plates. Contemporary sprinkled calf, raised bands, compartments framed in gilt, green morocco label, board edges tooled in gilt, edges green. Extremities rubbed, discreet repair at foot of spine, small stain in margin of one leaf. A well-margined, notably fresh copy. ¶ ESTC T95268. Jan Kalivoda, "Classification of the Methods for Clearing the Lunar distances", *The Navigator's Newsletter* 99, 2013, pp. 4–7.

$1,000 181110



26

26

BRINTON, Anna Cox. A Pre-Raphaelite Aeneid of Virgil in the Collection of Mrs. Edward Lawrence Doheny of Los Angeles, Being an Essay in Honor of the William Morris Centenary 1934. *Los Angeles: Ward Ritchie, 1934*

First edition, number 91 of 150 copies for private distribution signed by the author, printer, and Estelle Doheny, with the latter's presentation slip tipped onto the front endpapers (as issued). The essay was written to accompany the exhibition at Mills College of the illuminated manuscript of the *Aeneid* produced by William Morris and Edward Burne-Jones, which was purchased by Doheny in 1932.

Brinton (1887–1969), a classical scholar and member of Mills College's School of Fine Arts, wrote this short publication. It was finely printed by Ward Ritchie (1905–1996), at the time an important figure in the fine printing culture of Southern California, for Doheny, one of the greatest collectors of the 20th century.

SCM *This was given to me after the Doheny sale by Monsignor Francis J. Weber as a gift of the Archdiocese of Los Angeles.*

Quarto. Title page printed within elaborate foliate border, vignette of Burne-Jones's "Venus appearing to Aeneas before Carthage", two facsimile pages of the manuscript. Original parchment-backed white boards, spine and front cover lettered in red, fore and bottom edges uncut. In the publisher's slipcase, limitation number pencilled in manuscript at head. Lettering on spine a touch rubbed, else a fine copy.

$800 181054

27

BROUGHTON, Rhoda. Second Thoughts. *London: Richard Bentley and Son, 1880*

A NOVEL "ON THE SAME SCHEME AS PRIDE AND PREJUDICE", IN THE LOVELY ORIGINAL CLOTH

First edition, this copy in a beautiful and unusual example of a Victorian cloth publisher's binding. This copy has variant floral endpapers; Sadleir, who mentions that "Broughton 'firsts' are not common in any state", only notes black endpapers for this title.

Broughton (1840–1920) was a well-connected novelist who began her career with sensationalist romances, before her fiction turned to celebrated and witty studies of social mores. Among her literary acquaintances was Oscar Wilde, who "was said to have felt threatened by Broughton as someone who might out-talk and out-epigram him, and soon declined to invite her to any more of his parties. Broughton retaliated with the satiric portrait of an aesthetic poet in *Second Thoughts*" (Orlando). This "charming fairytale around the theme of growing up and distinguishing reality from appearance" (Terry, p. 127) is likened by scholars to *Pride and Prejudice*.

Provenance: The Bentley file copy – Douglas C. Ewing (bookplate; sale, Christie's New York, 7 April 1978, lot 56) – purchased by SCM from Pickering & Chatto, 25 May 1982.

2 vols, octavo. Original unglazed multicoloured floral chintz cloth, floral patterned endpapers. Housed in a custom blue solander box lined with blue silk by Brockman. Spines lightly faded, vol. I spine gently cocked. A near-fine copy. ¶ Sadleir 376. Reginald Charles Terry, *Victorian Popular Fiction, 1860–80*, 1983.

$3,500 180968

27

28

28

CALDECOTT, Randolph. Picture Books. *London: George Routledge, [c. 1878–84].*

A finely bound run of Caldecott's successful and long-running series. Starting with *John Gilpin* and *The House That Jack Built* (1878), the Picture Books took advantage of colour lithography, which could now be used for mass-printing.

Formerly a banker, Caldecott (1846–1886) was launched on his career as an artist with the publication of his work in Henry Blackburn's *London Society* magazine. He founded his reputation with two illustrated editions of Washington Irving just before launching the Picture Books. Caldecott was a pioneer of the gift book market and children's book design, and the artists he inspired include such celebrated names as Van Gogh, Beatrix Potter, Arthur Rackham, and E. H. Shepard.

SCM *This was given to me after the Doheny sale by Monsignor Francis J. Weber as a gift of the Archdiocese of Los Angeles.*

18 vols in 2, quarto and oblong quarto (225 × 200 and 233 × 200 mm). Illustrated throughout in colour. Near-contemporary dark blue calf by Rivière, spines with red and brown morocco labels, compartments elaborately gilt, French fillet to boards with corner rosettes, front boards lettered in gilt, gilt inner dentelles, marbled edges, top edges gilt; wrappers bound in. Joints repaired, wrappers slightly soiled in places, contents toned, repair to a few outer margins: very good.

$1,400 181127

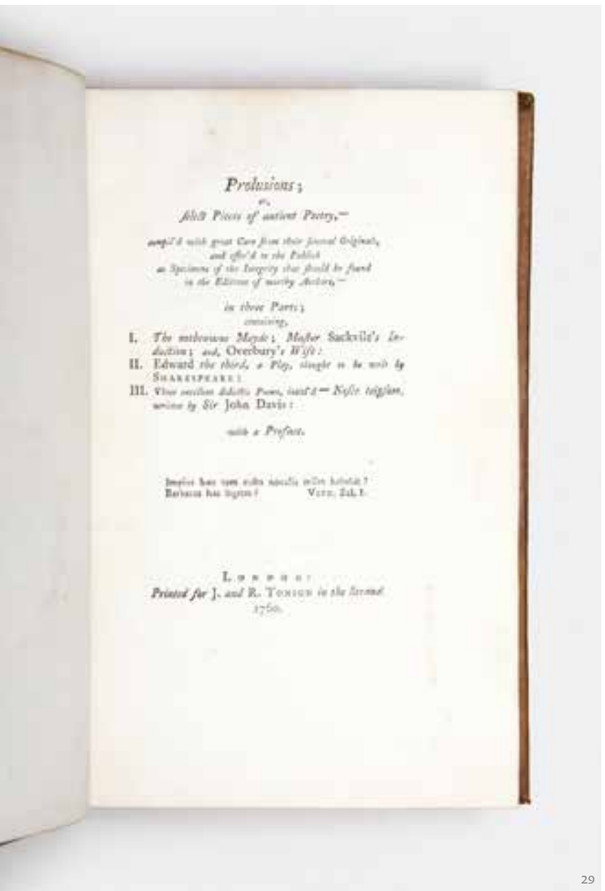
29

CAPELL, Edward (ed.). Prolusions; or, select Pieces of antient Poetry, compil'd with great Care from their several Originals, and offer'd to the Publick as Specimens of the Integrity that Should be found in the Editions of worthy Authors . . . with a Preface. *London: for J. and R. Tonson, 1760*

SHAKESPEARE FIRST NAMED AS THE AUTHOR OF EDWARD III

First edition, including the first printed attribution to Shakespeare of the Elizabethan play *Edward III*, and the third printing of the play overall. The play was published anonymously in 1596, with a second edition in 1599, but not included in the First Folio, though it is now accepted that it was at least partly written by Shakespeare.

Giorgio Melchiori, editor of the New Cambridge edition, suggests that the play probably disappeared from the canon due to a 1598 protest at its portrayal of the Scottish. Capell's attribution was not widely accepted at the time except among German scholars, but modern textual scholars who have endorsed the attribution include Jonathan Bate, Eliot Slater, Eric Sams, Giorgio Melchiori, Brian Vickers, and others.


Prolusions;
or,
Select Pieces of antient Poetry,
compil'd with great Care from their several Originals,
and offer'd to the Publick
as Specimens of the Integrity that should be found
in the Editions of worthy Authors,
in three Parts;
containing,
I. The unknown Morals; Mafter Sackville's Induction; and, Overbury's Wife:
II. Edward the third, a Play, thought to be writ by SHAKESPEARE:
III. Nine ancient Scotish Poems, intitled Nofce teipfum, written by Sir John Davis:
with a Preface.
Printed for J. and R. Tonson in the Strand
1760.
29

Bolstered by the friendship and support of David Garrick, Capell published this collection as a specimen of his editorial method and a prospectus for his long-planned edition of Shakespeare, published in 1767–68. His presentation was groundbreaking in both printing and punctuation and includes the first attempt at type-facsimiles of the title pages of the constituent texts. The book is also the first to be printed entirely on James Whatman's wove paper, which had been invented by Whatman around 1756.

The edition features other pieces of early English poetry, all with an apparatus of variant and conjectured readings: "The Nut-Brown Maid", Thomas Sackville's "Induction", Sir Thomas Overbury's "A Wife", and Sir John Davies's "Nosce Teipsum".

SCM

The Home Robertson family's Paxton House, Berwick on Tweed, was fitted and furnished by Thomas Chippendale. The library was undisturbed and its books in remarkably good condition when I visited in 1970. I could hardly aspire to Arnold's Chronicle (c. 1502), with its first printing of the ballad of The Nut-Brown Maid, and asked Ted Hoffman if I could buy Prolusions from him after the sale. During a winter visit to Boston, I met his business partner Arthur Freeman, and they agreed to sell me the book at the Christie's sale price.

Octavo (181 × 113 mm), pp. [4], xi, [1], 23, [1], 23, [1], 13, [3], 93, [9], [6], 81, [3]. Contemporary sprinkled calf, spine with raised bands, compartments ruled in gilt, gilt leafy roll on board edges, edges sprinkled red. Extremities rubbed, spot of loss on front joint, contents clean. A very good, wide-margined copy. ¶ ESTC T99268.

$2,000 180970

30

CARADOC of Llancarvan. The Historie of Cambria, now called Wales. *London: Rafe Newberie & Henrie Denham, 1584*

A FINE AMERICANUM

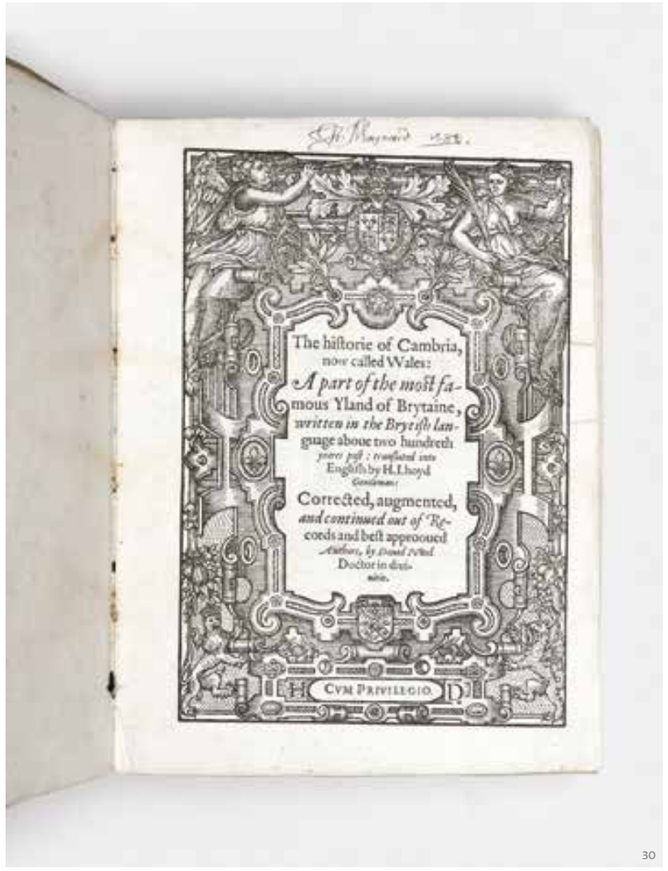
The "first and rarest of all editions" (Sabin) of this early Americanum, a wonderfully fresh copy in its first binding. Tudor imprints rarely appear on the market in such pristine condition.

The work is an enlarged translation of Caradoc of Llancarvan's 12th-century Welsh account of the kings of Wales after Cadwallader to the year 1156. This edition involved three major Welsh antiquaries of the 16th century: Sir John Price wrote *A description of Cambria*, the first text after the preliminaries; Humphrey Llwyd revised the *Description* and translated Caradoc's text; and David Powell edited and enlarged Caradoc's translation after Llwyd's death, chiefly using the annals of Matthew Paris and Nicholas Trivet. The text proper proceeds chronologically from Cadwallader to "the Princes of Wales of the English blood", ending with Elizabeth I. Most of the ancient kings are accompanied by a woodcut half-figure and a coat-of-arms. Written against the geographical consequences of the Acts of Union, Llwyd's Cambria is described using the expanded ancient borders, as "a Welshman's Utopia, a cultural heartland of the imagination" (Mottram, p. 97).

According to Sabin, "a special interest in this work for the American collector consists in its relation of the most ancient *Voyage and Discovery of the West Indies, performed by Madoc, the sonne of Owen Guined, prince of north Wales, anno 1170*" (Sabin). This section (pp. 228–29) is the main source for the famous legend by which America's earliest settlers were allegedly Welsh.

Provenance: Purchased by SCM from Maggs, 26 March 2001.

Quarto (190 × 142 mm), in 2 parts, pp. [xvi], 22, [2], 401, [15]. Title within decorated woodcut border, 70 small text woodcuts of Welsh kings (some repeated) and their coats-of-arms (often left blank), diagram, decorated


The hiſtorie of Cambria,
now called Wales:
A part of the moſt famous Yland of Brytaine,
written in the Brytiſh language aboue two hundreth
yeres paſt: tranſlated into
Engliſh by H. Lhoyd
Gentleman:
Corrected, augmented,
and continued out of Records and beſt approoued
Authors, by Dauid Powel
Doctor in diuinitie.
CVM PRIVILEGIO.
30

initials and ornaments, large woodcut printer's device to penultimate leaf. Contemporary English limp vellum, yapp edges, later manuscript title to spine, leather sewing supports renewed, lacking ties. Preserved in modern cloth slipcase. Ownership inscription ("Ste: Maynard 1584") at head of title. Small natural flaw to front cover, contents fresh and well-margined: a fine copy. ¶ ESTC S121940; Luborsky & Ingram, *Engl. illustrated books*, 1536–1603, 4606; STC (2nd ed.), 4606; Sabin, 40914. S. Mottram, *Writing Wales, from the Renaissance to Romanticism*, 2016.

$8,750 180971

31

CASTRO, Jacob de. Grammatica Lusitano-Anglica, ou Portugueza, e Ingleza. *[Lisbon: J. Bertrand and Sons, after 1751]*

EARLY ENGLISH GRAMMAR FOR PORTUGUESE SPEAKERS

Scarce first edition in Portuguese of this pocket English grammar book for Portuguese students, in a contemporary Portuguese binding.

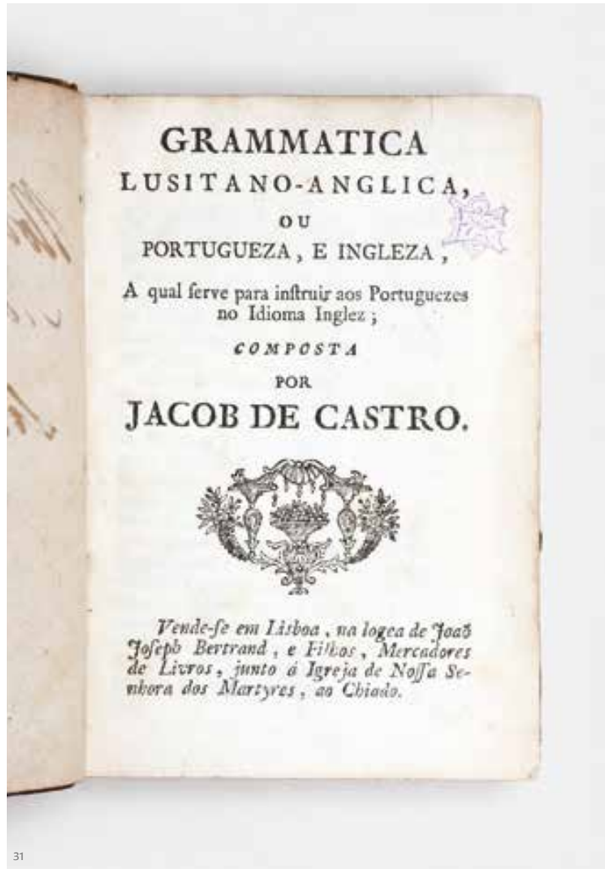
Jacob de Castro Sarmento (1690–1762) was a Portuguese converso who, after taking a degree in medicine, moved to London in 1721, where he spent several decades. He first published his grammar in London in 1731 – "the earliest English grammar published expressly for the use of Portuguese learners" (Marinho, p. 139) – at a time when the Portuguese were becoming increasingly interested in learning English for business and commerce. The work was reprinted several times in London.

An ownership inscription on the initial blank reads: "Rob. Wm. Patrick / November 14th / 1805 / St Salvador", plausibly Colonel Robert William Patrick (c. 1783–1809), born in Dublin, Ireland. Patrick served in the Anglo-Portuguese Army during the Peninsular War and died at about age 26 defending the bridge at Amarante, Porto. St Salvador was the contemporary English name for what is now Salvador, Bahia, Brazil.

Purchased by SCM from Maggs, 26 March 2001.

Small octavo (140 × 100 mm), pp. [8], 269, [1]. Woodcut vignette to title, woodcut initials and head- and tailpieces. Contemporary mottled sheep, flat spine, compartments gilt-ruled, edges sprinkled red. Nineteenth-century ink stamp "EE"(?) to title. Rubbed, lacks label, spine creased with small loss at foot: a very good copy. ¶ F. Marinho, "Imported Models", *Revista da Faculdade de Letras*, vol. 12, 1995.

$2,750 181135



31

32

32

CHIMAY, Madame la Princesse Alphonse de. Album amicorum. *Belgium, 1897–1961*

WITH AN ORIGINAL DRAWING BY MARIE LAURENCIN

A friendship album containing an original drawing by Marie Laurencin, preserved among an assortment of drawings and inscriptions from aristocratic friends compiled for "Madame la Princesse Alphonse de Chimay". The recipient is identified by an illuminated page dated January 1902, inscribed "Juvat Pietas, à Madame la Princesse Alphonse de Chimay" and surmounted by the arms of the Princes of Chimay.

Contributors include figures from literary, artistic, and aristocratic circles, such as Christian "Bébé" Bérard, Anna de Noailles, Louise Héger (a landscape drawing dated 1897), Paul Musurus, Victor du Bled, Hubert de La Rochefoucauld, Léon de Montesquiou, Gerold Laffitte, Charles de Pape (a medieval-style illuminated page), and Madeleine de Paper, alongside members of the de Broglie and de La Rochefoucauld families. A signed watercolour by Marguerite, Princesse de la Tour et Taxis, is dated Cannes, 1903.

Laurencin (1883–1956) contributed a delicately rendered portrait of a lady in black ink.

Several women bore the title Princesse de Chimay during this period, though the original owner was surely Mathéa Le Jeune de Münsbach (1871–1964), who married Alphonse de Riquet de Caraman, Prince de Chimay, and whose dates align closely with the album's contents.

Small quarto album (158 × 123 mm). Numerous drawings and watercolours. Loosely inserted gathering of 8 leaves of manuscript verses, signed Lugano 1915, dedicated to the princess, hand-coloured rose motifs, with red ribbon and wax seal. Original brown morocco by L. Couplet of Brussels, raised bands to spine, gilt dentelles, brocade endpapers, top edge gilt. Some leaves excised. Front joint repaired, a little tender, extremities refurbished, contents generally clean. Very good.

$2,750 181177

33

COATES, Andrew & Henry. Audubon, the American Ornithologist. (Reprinted from the Proceedings of the Perthshire Society of Natural Science, 1894. Vol. II, pp. xxiv–xxix). *Perth: Printed by J. Young and Sons, [c. 1894]*

First edition, unrecorded institutionally, with a bound-in autograph letter signed from Andrew Coates to Mary Emily Bates Coues, the American suffragist and society figure, inviting her to forward this copy on to Maria R. Audubon, the granddaughter of the great ornithologist.

By the end of the 19th century, Coates (1814–1900) was one of the relatively small number of people still alive who had met Audubon in person, having visited him in Minnie's Landing in 1843. This paper presents his reminiscences of the visit, as dictated by his son, the naturalist Henry Coates (1859–1935), to the Perthshire Society of Natural Science. These memories are followed by a brief biographical sketch.

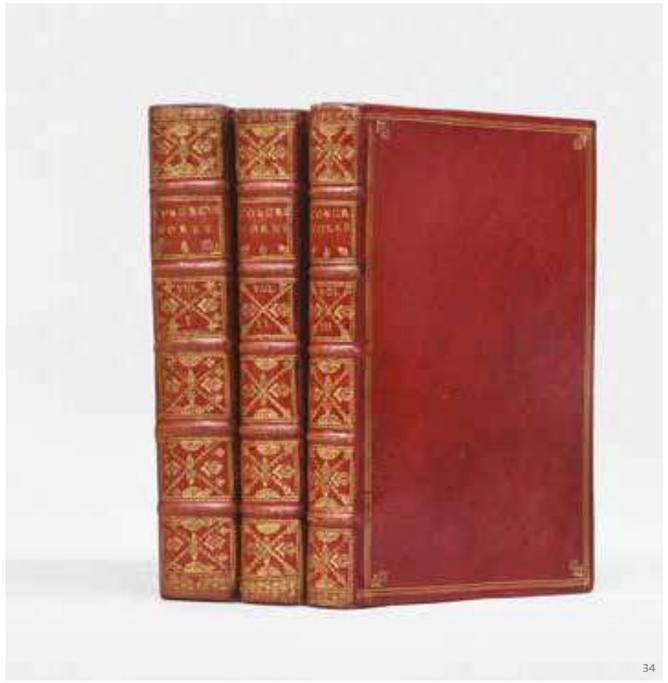
The letter, dated 11 June 1897, notes that Coues (1835–1906) will shortly see Maria Audubon (1843–1925) and hopes that "the enclosed paper would be interesting to Miss Audubon . . . You might present it if you think proper. I have a vivid recollection of the delightful visit I paid the family now over 50 years ago . . . Miss Audubon's life of her grandfather [*Audubon and His Journals*, published in 1897] cannot fail to be a popular addition to those lives of him previously published." Coues's husband, Elliot (1842–1899), the founder of the American Ornithological Union, has signed his name on the front wrapper and the first page. A note on the title page, "Private copy with autograph letter to Mrs. Coues," is likely also in his hand.

Provenance: John Eliot Thayer (1862–1933), the leading American ornithologist, with his bookplate (this copy listed on page 43 of the 1913 catalogue of his collection).

Octavo (215 × 140 mm), pp. 8. Decorative head- and tailpiece. Near-contemporary black half calf, spine lettered in gilt, marbled sides and endpapers, original grey wrappers bound in, bulked with blanks. Old pencilled price on front wrapper. Spine sunned, small nick to outer margin of wrappers and leaves: very good.

$1,100 180974

33



34

34

CONGREVE, William. The Works. *London: printed for Jacob Tonson, 1710*

AN EXQUISITE SET IN A PERIOD BINDING

First collected edition of Congreve's works, printed on fine paper. This set is the variant without the additional title page and list of contents in Volume III, but with the poem "Epistle to Lord Halifax". Congreve's individual works were often produced quickly and cheaply to meet public demand. When he came to issue the collected edition, Congreve worked closely with his publisher to ensure that the works were edited and presented to his exacting standards.

Provenance: Grace Boyle (1723–1763), Countess of Middlesex, with her bookplate. Boyle was the only child and sole heir of Richard Boyle, Viscount Shannon, who was close friends with the author and perhaps received this copy from him.

SCM *The background to my acquisition of this reaches back to an appraisal my father and I did in the 1970s for the Gage family (of Battle of Bunker Hill fame) at Firle Place, East Sussex, and to my first sight of Congreve's rare novel* Incognita *(1692) alongside Lady Caroline Lamb's copy of Waltz, presented to her by Lord Byron. H. M. ("Bill") Fletcher and his son Keith displayed* The Works *at a number of book fairs through the years. My father bought the A. Edward Newton copy of* Incognita *at the first Arthur Houghton sale in 1979, and I myself was involved in the 1990 Christie's sale of Congreve's own copy of the Shakespeare First Folio – likely the only copy of F1 "known to have been owned by a 17th-century English dramatist" (West). Christopher Edwards bought the Congreve from Fletcher in 2018, and I snapped it up in 2020.*

3 vols, octavo (219 × 136 mm). Woodcut headpieces, tailpieces, and initials. Contemporary red morocco, spines with five raised bands, lettered and decorated in gilt with elaborate compartments of floral and foliate ornaments, sides with gilt frames and cornerpieces, board edges and turn-ins gilt, marbled endpapers, edges gilt, Nineteenth-century inscription of one John Fletcher in vol. I. Refurbished by James Brockman, contents clean: a handsomely bound, well-margined set. ¶ ESTC T52950.

$10,000 181119

35

COOPER, Abraham, & John Scott. Impressions of a Series of Animals, Birds, &c. Illustrative of British Field Sports: From a Set of Silver Buttons. *London: J. H. Burn, R. and S. Prowett, 1821*

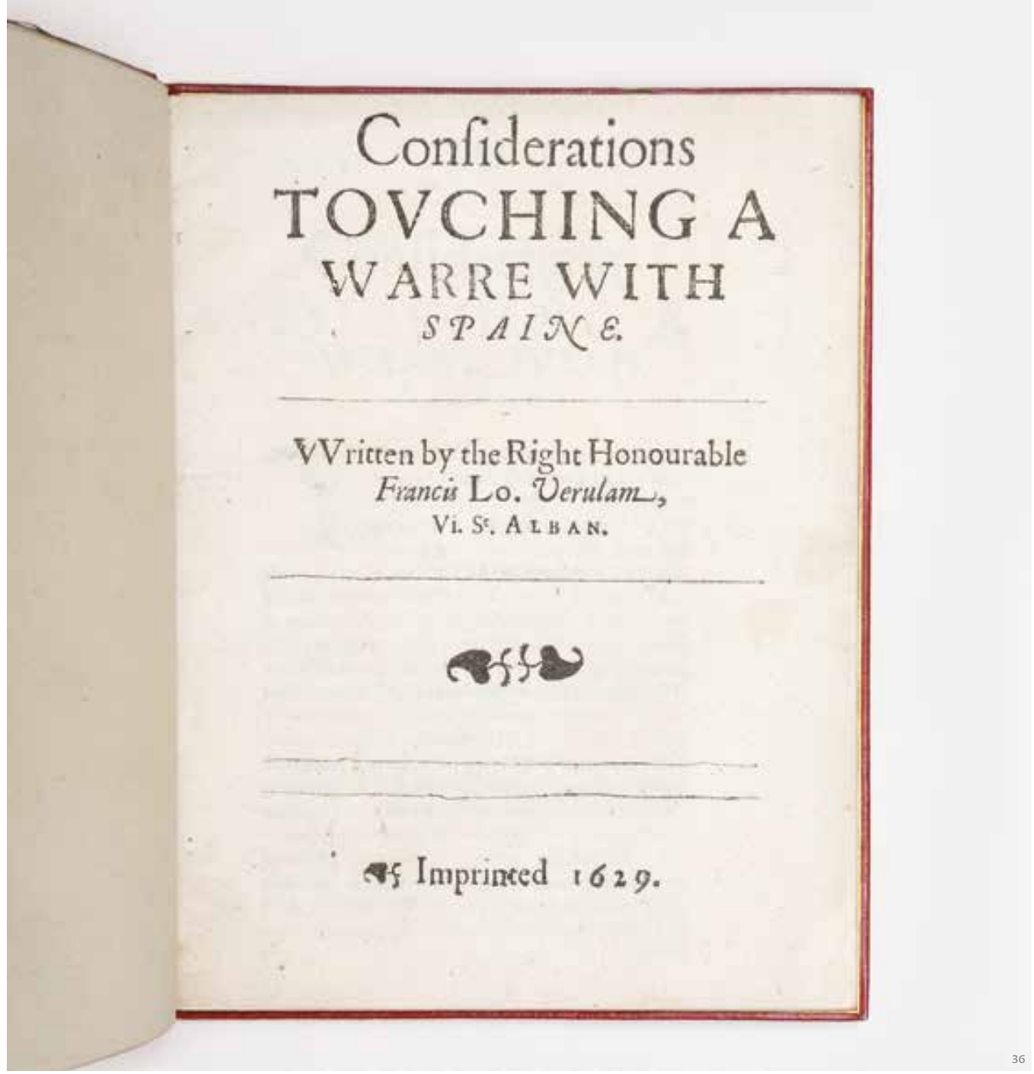
First edition, an attractive work set in large paper format. The descriptions that accompany these fine engravings of birds, rabbits, dogs, and foxes were extracted from Bewick's *History of British Birds* and *General History of Quadrupeds*, among other works.

Abraham Cooper (1787–1868) was a painter who specialized in animals and battle scenes, in particular those showing horses. He apprenticed under the celebrated artist Benjamin Marshall, contributed 189 engravings to *Sporting Magazine*, and was elected to the Royal Academy in 1817. He is remembered today both for his depictions of racehorses and meticulously researched war scenes, cementing his reputation as "a master of portraiture and composition" (*ODNB*).

Octavo (225 × 140 mm), pp. [36], bulked with blanks. Silver-engraved illustrations throughout, each tissue-guarded, additional silver-engraved title page, 4 pp. of publisher's advertisements. Near-contemporary red calf, green spine label, spine tooled in gilt and blind, boards with gilt double fillet and blind single fillet, board edges and turn-ins milled in blind, marbled endpapers, red edges. Bookplate of George Gordon Massey. Spine sunned, joints and extremities refurbished, boards lightly marked, minor foxing internally: a very good copy.

$1,000 180976

35


Considerations
TOVCHING A
WARRE WITH
SPAINE.

VVritten by the Right Honourable
Francis Lo. Verulam,
Vi. Sc. Alban.

Imprinted 1629.

36

36

COSWAY BINDING: BACON, Francis. Considerations Touching a Warre with Spaine. *[London:]* 1629

STAMPED BY THE ORIGINAL COSWAY MINIATURIST, CAROLINE BILLIN CURRIE

First edition, in a lovely Rivière Cosway binding with a miniature of Isabella Infanta of Spain by Caroline Billin Currie. The style of binding was much imitated by leading bookbinders, but Cosways by the original miniaturist remain the most prized, especially those stamp-signed by Currie in gilt on the rear pastedown, as here.

Considerations Touching a Warre with Spaine was composed in early 1624 and posthumously published. "In it he [Bacon] reiterated his views on civic greatness. Referring directly to his earlier writings on the subject, Bacon now declared that those who thought Spain too mighty a state for Great Britain made the crucial error of stressing such external factors as money and territorial size as opposed to the intrinsic virtues of the populace" (*ODNB*).

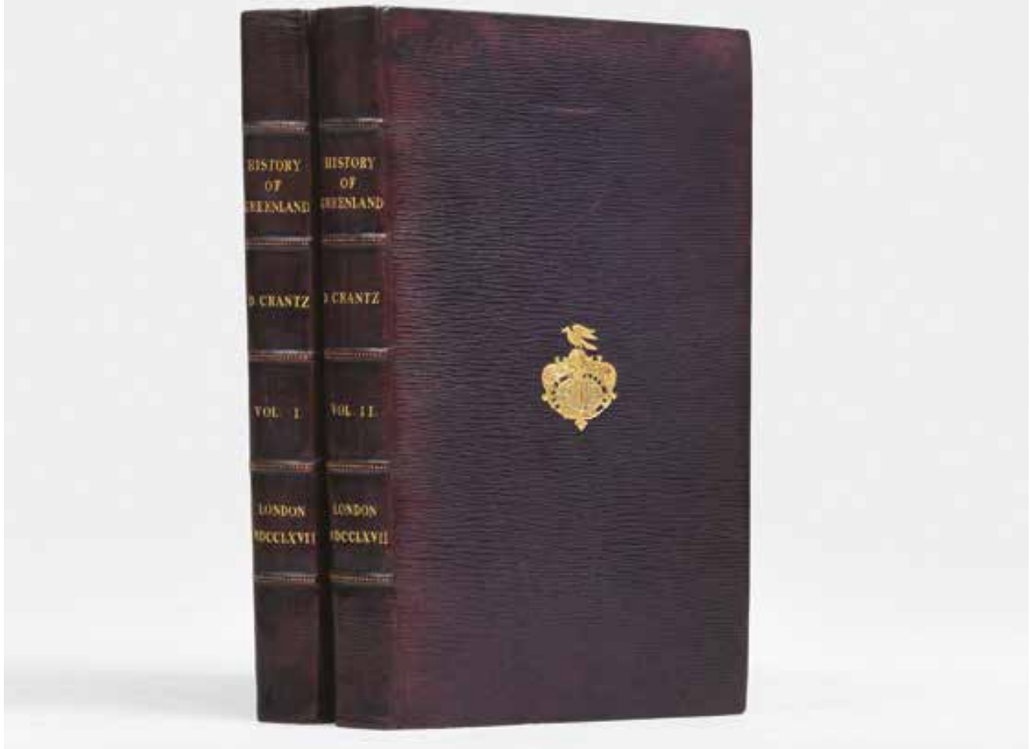
Provenance: Alfred Henry Huth, 1850–1910 (bookplate) – Albert Henry Wiggin, 1868–1951 (bookplate) – Lynde Selden, 1891–1972 (bookplates) – Lily Safra, 1934–2022 (bookplate; Sotheby's New York, 19 October 2011, lot 440).

SCM *Ostentatious? Absolutely, and whole-heartedly approved by its roll call of prior owners: Huth, Wiggin, Selden, and Safra.*

Small quarto (186 × 142 mm), pp. [ii], 46. Early 20th-century Cosway binding of red crushed morocco by Rivière, spine lettered in gilt, double gilt fillet to compartments and front board enclosing richly gilt floral design, front board set with large rectangular miniature portrait of Isabella Infanta of Spain, her name lettered in gilt below, elaborate floral cornerpieces to rear board, triple gilt fillet and floral tooling to turn-ins, moiré silk doublures and endpapers, edges gilt. Housed in original green crushed morocco pull-off case by Rivière. Small wear to front free endpaper where book label removed, toning from bookplates to first blanks, occasional faint marginal marks. A handsomely bound copy. ¶ ESTC S100335; Gibson 187; STC 1126.

$20,000 181108

36



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37

CRANZ, David. The History of Greenland: Containing a Description of the Country, and its Inhabitants: and Particularly, a Relation of the Mission, carried on for above these Thirty Years by the Unitas Fratrum, at New Herrnhuth and Lichtenfels, in that Country. *London: Printed for the Brethren's Society for the Furtherance of the Gospel Among the Heathen, 1767*

THE INDISPENSABLE EIGHTEENTH-CENTURY ARCTIC REFERENCE

First edition in English, handsomely bound for the library of Rev. Theodore Williams (1785–1875), an Anglican clergyman who had a "magnificent library, which he had sumptuously bound" by Derôme, Roger Payne, Charles Lewis, and John Clarke. The collection "was sold at auction in London by Stewart, Wheatley and Adlard 5 April 1827, and fewer than 1,950 lots realised £10,213" (*British Armorial Bindings*). An old bookseller's note states that this copy was bound by Charles Lewis (1786–1836), who was "unquestionably London's leading binder, patronized by all the great collectors of the day" (*ODNB*): William Beckford called him "the true Angel of binding."

Cranz's book "was received widely in British scientific circles and considered exemplary for writing ethnographical texts, a relatively new scientific discipline" (Jensz, p. 78). Cook carried a copy on his third voyage. It is cited in the notes for Coleridge's poem "The Destiny of Nations", and informed his *Ancient Mariner*. Dr Johnson reputedly said of it that "very few books had ever affected him so deeply, and that the man who did not relish the first part was no philosopher, and he who did not enjoy the second part, no Christian" (*Morning Chronicle*).

The work blends geography and the natural history of local birds and fishes with rich descriptions of the Greenland Inuit's daily life, customs, and beliefs, as well as a chronicle of Moravian mission efforts at New Herrnhut and Lichtenfels. The book surveys earlier European contact, Norse settlements, and the work of missionaries like Hans Egede, while including early meteorological observations later valued by climatologists. The work was first published in High Dutch in 1765.

2 vols, octavo (214 × 134 mm). With 7 engraved plates, 2 folding maps. Advertisement leaf in vol. I. Early 19th-century purple straight-grain morocco likely by Charles Lewis, spines lettered in gilt, raised bands dotted in gilt, covers with central gilt supralibros of Rev. Theodore Williams, gilt board edges, gilt morocco doublures, gilt edges. Bookplates of John Dunn Gardner (1811–1903), politician and landowner. Slight sunning to covers, heavier towards head of rear cover of vol. I, a few scuffs and marks to covers, a few skilful paper repairs: a very good copy. ¶ *Arctic Bibliography* 3471; Sabin 17417. Felicity Jensz, "'Collection of Absurdities': Reception of Two English Versions of Cranz's Book in Britain, 1767 and 1820" in *Legacies of David Cranz's 'Histoire von Gronland' 1765*, 2021. "Williams, Theodore (1785–1875)", *British Armorial Bindings*; Samuel Johnson, *Morning Chronicle*, 21 April 1820.

$2,750 180978

38

38

DALACOURT, otherwise DE-LA-COUR, James. A Prospect of Poetry: Address'd to the Right Honourable John, Earl of Orrery. To which is added, A poem to Mr. Thomson on his Seasons. *Dublin: Powell for Heatly, 1734*

SENT FROM THE AUTHOR TO HIS DEDICATEE

First edition, a finely bound dedication copy, inscribed by the Earl of Orrery on the front flyleaf: "sent to Me by the Author from Corke. 1734". De-La-Cour wrote *A Prospect of Poetry* while studying for his MA at Trinity College, Dublin. It became his best-known work and the only one reissued during his lifetime.

James De-La-Cour (1709–c. 1785), styled Dalacourt on the title page here, spent most of his life in County Cork and was both clergyman and poet. His verse, containing "many beautiful pastoral descriptions ornamented with subtle classical allusions", made him "greatly esteemed in polite society" (*DIB*). His dedicatee, John Boyle (1707–1762), 5th Earl of Orrery and later Earl of Cork, was a noted literary figure, a friend of Jonathan Swift, Alexander Pope, and Samuel Johnson, and an author in his own right.

39

Provenance: Carl H. Pforzheimer Library – Gerald E. Slater (sale, Christie's New York, 12 February 1982, lot 49) – SCM purchased from Ximenes, 1982.

Octavo (182 × 112 mm), pp. 64. With woodcut headpieces and factotum initials. Contemporary red morocco, spine with black morocco label and decorated in gilt compartments, sides with frames of gilt rolls, board edges and turn-ins gilt, marbled endpapers, edges gilt. Inscription "The gift of L[ord] Cork D D" and former library marks on front free endpaper verso. Joints just cracked at foot, some refurbishment, touch of wear to corners. A very good copy. ¶ ESTC T477.

$2,750 180979

39

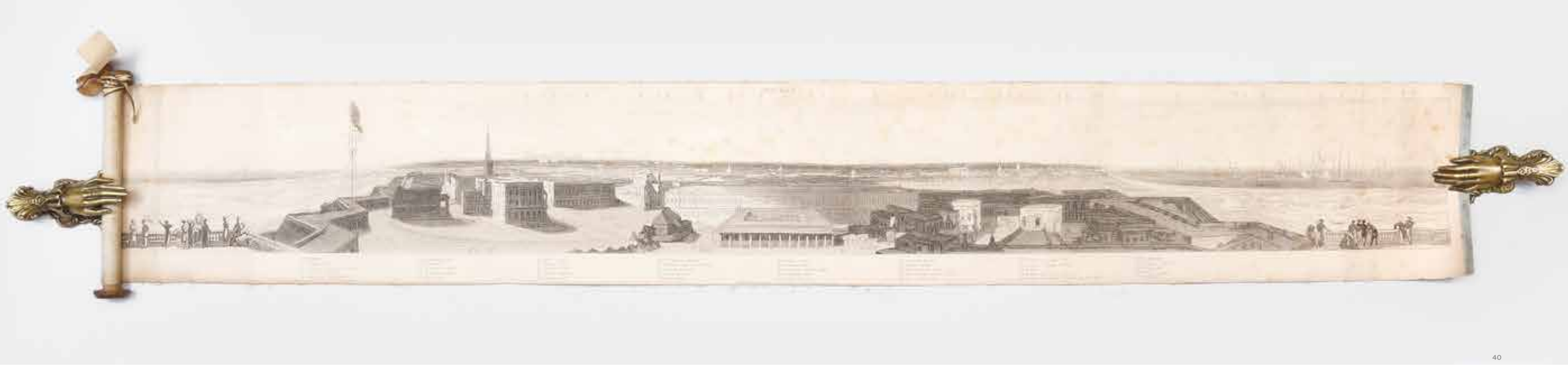
DALLOZ, Pierre. Zénith. *Paris: Librairie des Alpes, 1951*

First edition thus, number "J.M. 371" of 400 copies specially printed for Les Éditions Jean Marguerat in Lausanne, in a fine modern French binding by Servaes. *Zénith* was first printed as the introduction to Dalloz's alpine photography book *Haute Montagne* (1931). The total edition ran to 1,000 copies for sale.

Provenance: Samuel R. and Marie-Louise Rosenthal, bookplate, sale, Bloomsbury Auctions, London, 9 June 2006, lot 68.

Octavo (190 × 110 mm). Title page printed in blue and black, initials in blue. Modern binding by Servaes with mottled, grained, and polished calf spine and board outer edges, black morocco label, central panel of black crushed morocco tooled with gilt geometric design, blue endpapers, top edge gilt, fore and bottom edges uncut. A fine copy.

$875 181099



40

40

DANIELL, William. Panorama of Madras. *[London:] Coromandel Place, [c. 1832]*

"EVERY OBJECT IS INVESTED WITH THE TONES OF TRUTH AND NATURE"

A panoramic view from within Fort St George, featuring prominent landmarks like St Mary's Church, the oldest Anglican church in India. It was likely produced as a key to Daniell and Parris's artwork of the city exhibited in the rotunda at Coromandel Place from 1830 to 1832. We have traced only two institutional copies, at Yale University and the British Library.

William Daniell and E. T. Parris's work was based on sketches made by Augustus Earle during his travels to India in 1829. According to the *Literary Gazette*'s review, "The view is taken from an elevated and commanding situation – the summit of the light-house; a structure so lofty, that it is visible from the deck of a ship at the distance of seventeen miles. The objects nearest to the spectator are Fort George, the magnificent house, and the other buildings belonging to the presidency; which are finely depicted in every respect . . . Looking further landward, the eye is delighted with a variety of picturesque edifices . . . If we were asked to selected one feature of particular excellence, we would say, 'the sea.' And yet that would be scarcely just; for there is not the smallest portion of the entire panorama that has been neglected. Every object is invested with the tones of truth and nature" (Pope, p. 859).

Aquatint (160 × 40 mm, unrolling to 960 mm) with captions, backed with linen, perhaps as issued, original wooden rod, later typescript label attached with silk string. Housed in grey archival box. Loss to upper rod cap, foxing and toning, especially to verso, edges a little frayed: a very good copy. ¶ Charles Pope, *The Merchant, Ship-owner, and Ship-master's Import and Export Guide*, 15th ed., 1831.

$8,500 181129

41

41

DARWIN, Charles. The Formation of Vegetable Mould, through the Action of Worms, with Observations on their Habits. Sixth Thousand (Corrected). *London: John Murray, 1882*

First edition, sixth printing, following the first of the previous year, with a contemporary albumen portrait photograph of Darwin mounted to the front free endpaper verso. The photograph, heavily faded, was taken by Herbert Rose Barraud (1845–1896), and was the last portrait taken before Darwin's death in 1882.

Octavo. Original green cloth, spine lettered in gilt, brown endpapers. Contemporary inscription to front free endpaper; 20th-century bookplates of Esme Nicoll née Bowker in both her maiden and married names. Slight lean to spine, a little toned. A very good copy. ¶ Freeman 1362.

$1,000 180981

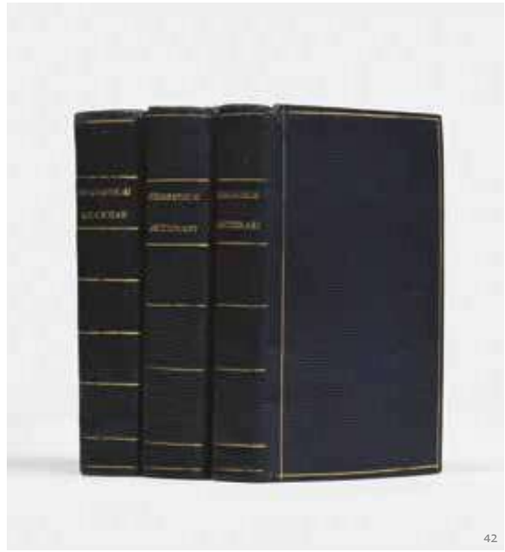
42

DESKTOP REFERENCE. A Compendious Geographical and Historical Grammar . . . Second Edition; [together with] **CAPPER, B. P.** A Compendious Geographical Dictionary . . . Fourth Edition; [and] **JONES, Stephen.** A New Biographical Dictionary . . . Seventh Edition. *London: W. Peacock and Sons; Peacocks and Bampton, Scatcherd and Letterman, and Longman and Co.; Longman, Hurst, Rees, Orme, and Brown [& 10 others in London], Wilson and Sons, York, 1802–13–22*

Mixed editions, attractively bound, consisting of two world atlases and one biographical dictionary. The hand-coloured maps cover every continent, showing Australia labelled as New Holland, the United States one year after the admission of Louisiana into the union, and most European countries in detail.

Three works, duodecimo (132 × 84 mm). With 2 hand-coloured engraved map frontispieces, plate, and 19 maps (all folding), tables in text. Near-contemporary dark blue straight-grain morocco, spines gilt-lettered direct, flat gilt bands, boards with gilt fillet border, board edges and turn-ins tooled in gilt, marbled or brown surface-paper endpapers, edges gilt, blue silk bookmarkers in 2 works. Signature of one Charles Dungannon to title page of 1802 work. Boards a little marked, contents clean, single map a little skinned: a very good collection.

$1,000 181172



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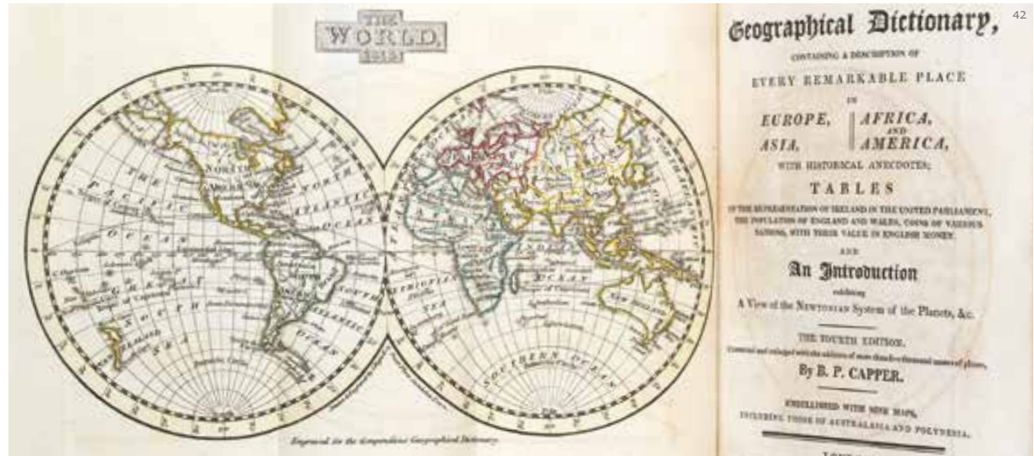

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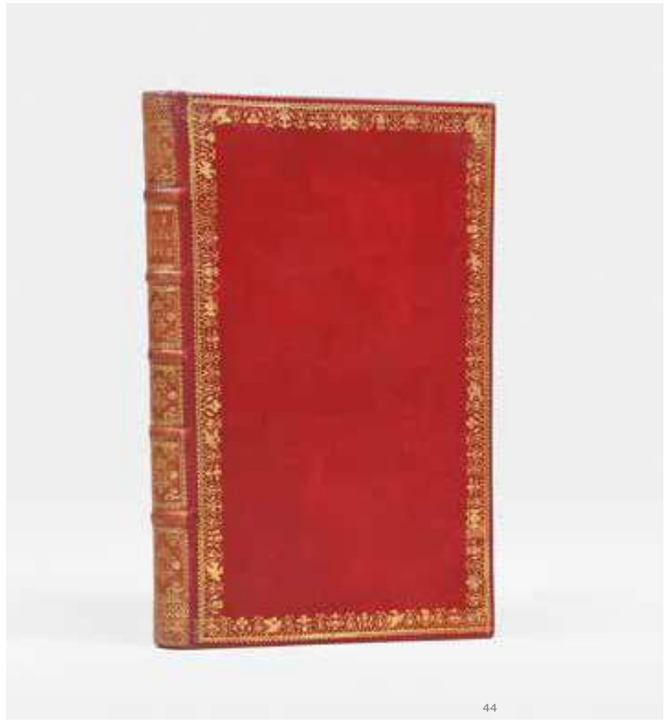


44

43

DICKENS, Charles. The Chimes: A Goblin Story of some bells that rang an old year out and a new year in. *London: Chapman and Hall, 1845*

THE FINE BURDETT-COUTTS COPY

First edition, first state, of the second of Dickens's Christmas books, a lovely copy in the original cloth; a fine memento of the friendship between Charles Dickens and Angela Burdett-Coutts, one of the most significant literary–philanthropic collaborations of the Victorian period, which combined Dickens's social vision with Burdett-Coutts's wealth and reforming zeal.

They met in the early 1840s and quickly developed a close, mutually admiring relationship. Burdett-Coutts, one of the richest women in England, admired Dickens's writings on poverty and social injustice, while Dickens respected her seriousness as a philanthropist and her willingness to fund practical reforms. Their most notable joint project was Urania Cottage, founded in 1847, a home for the rehabilitation of "fallen women".

The first state has the publisher's name within the illustration on the engraved title, rather than below, as seen in the more common second state. The work appeared on 16 December 1844 with a post-dated title page.

This copy was later in the library of William E. Self, whose library SCM appraised: bought at the Self sale, Christie's New York, 4 December 2009, lot 70, via Peter Harrington.

Octavo. Engraved frontispiece and vignette title page, illustrations in the text. Original red vertical-ribbed cloth, spine and front cover lettered and decorated in gilt, elaborate frame stamped in blind to covers, yellow endpapers, edges gilt. Housed in a custom black quarter morocco chemise and marbled slipcase. Bookplates of Baroness Angela Georgina Burdett-Coutts (1814–1906) and of Dickens collector William E. Self. Spine slightly darkened, cloth and gilt still bright, a couple of pages with spots and neat pencil markings. ¶ Eckel, pp. 116–18; Johnson, p. 519; Smith II: 5.

$3,500 181100

44

DODSON, James. The Calculator: Being, Correct and Necessary Tables for Computation. Adapted to Science, Business, and Pleasure. *London: by C. Jephson, for John Wilcox and James Dodson, 1747*

ELEGANTLY BOUND

First edition, the dedication copy, in a presentation binding for William Jones, FRS (1675–1749), the mathematician best known for his use of the symbol π (pi) to represent the ratio of the circumference of a circle to its diameter, and the personal tutor of George Parker, 2nd Earl of Macclesfield, to whom Jones bequeathed his library.

The book compiles 49 mathematical tables covering subjects from simple interest to logarithms, including sines and areas of circular segments, gravities, powers of the nine digits, permutations, weights of gold coins, and products of the first thousand integers.

An accountant and, like Jones, a mathematics teacher, Dodson (c. 1705–1757) wrote several works on tabulation, including *The Anti-Logarithmic Canon* (1742), which featured the most extensive logarithmic tables then available.

In 1755 he was appointed master of the Royal Mathematical School, Christ's Hospital, which trained pupils in the mathematics needed for navigation for service at sea. William Jones's close friend, Sir Isaac Newton, had become involved in the RMS in 1694 when he suggested a revised syllabus.

Provenance: William Jones – Earls of Macclesfield, bookplate and blind stamp on first two leaves, shelf marks on flyleaves, sale Sotheby's, 4 November 2004, lot 649, £1,800, to Erwin Tomash – his sale, Sotheby's 18 September 2018.

SCM *I helped my father and Susan Mayor conduct an appraisal of the Macclesfield library at Shirburn Castle in 1968. Later, I purchased a few books from the library at the Sotheby's sales in 2004–08. I bought this copy from Ian Smith at Peter Harrington after the Tomash sale.*

Tall quarto (259 × 155 mm), pp. [iv], 174. Bound without final advertisement leaf. Contemporary morocco, spine with raised bands, lettering and elaborate gilt decoration in compartments, floral gilt border to covers incorporating pineapples, crowns, and eagles tools, board edges and turn-ins richly gilt, marbled endpapers. Spine lightly faded, sporadic foxing, else fine. ¶ Tomash & Williams D59.

$5,000 181116

45

DOS-À-DOS BINDING. Blank book.

An attractive and curious dos-à-dos binding of two blank volumes. Traditionally used to join related texts, the format is here employed whimsically and appears to serve no practical purpose. The primary spine bears the label "SVP / DV / BRE", which offers little clue as to its intended use or ownership. The binding likely dates from the late 19th century, though its design echoes 18th-century French tooling styles.

Duodecimo (160 × 105 mm). Nineteenth-century century brown straight-grain morocco, principal spine with raised bands, red morocco label, compartments tooled in gilt in similar pattern to that of flat spine, boards framed with gilt fleur-de-lys design, thistles at corners framed with wreaths, same design to red morocco doublures, red silk flyleaves, edges gilt. A little loss to principal spine ends, joints refurbished, boards faintly marked, a very good copy.

$875 180963

45

46

46

DU FAIL, Noël. Baliverneries ou Contes nouveaux d'Eutrapel, autrement dit Leon Ladulfi. *Paris: Estienne Groulleau, 1548 [but London: Chiswick Press, 1815]*

WITH GILT FOIL ENDPAPERS

First Chiswick Press edition, one of 100 copies, this copy in a charming pastiche Duodo binding. The intricate design of leafy ovals and flowers pays homage to the Parisian bindings made for Pietro Duodo (1554–1611), the Venetian ambassador to France from 1594 to 1597. The gilt foil endpapers are a lavish addition to the style and a generally uncommon feature.

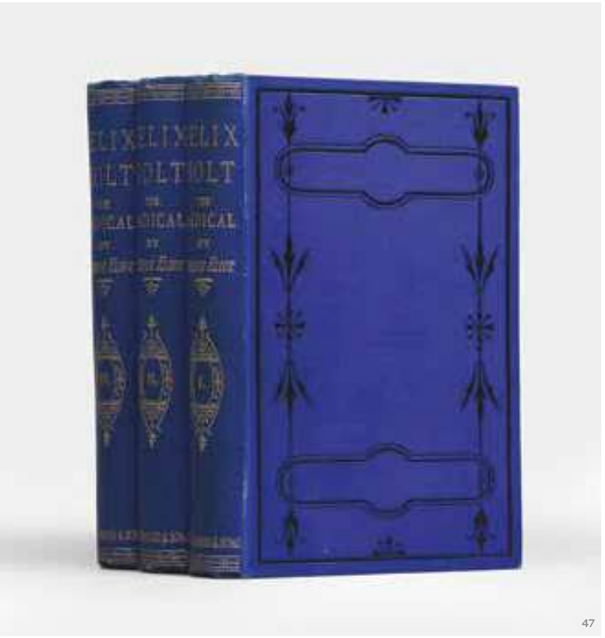
Duodo's library was uniformly bound in fanfare style, each binding colour-coded by subject: literature works in olive morocco (as here), theology, philosophy, and history in red, and medical titles in citron. Unexpectedly recalled to Venice in 1597, Duodo left the books in Paris, where they remained untouched until rediscovered during the French Revolution. The collection was brought to England and dispersed; Charles Lewis was the first British binder to produce imitations to meet the demand for Duodo's charming style. This is the only known binding signed "Charles Smith", likely the London bookbinder Samuel Charles Smith active between 1813 and around 1828.

Baliverneries is a collection of rustic tales in Rabelais's style published in 1548, describing country life in Renaissance Brittany through the adventures of the impertinent protagonist Eutrapel.

Offered by Maggs, *Bookbinding in the British Isles*, cat. 1212, vol. II, no. 214.

Small octavo (128 × 76 mm), pp. x, [1], xii, 100, [2]. Contemporary olive morocco by Charles Smith, smooth spine elaborately tooled in gilt, red morocco label, panels tooled in gilt with border of palm fronds, branches, leaves and stars, central panel with all-over pattern of ovals formed by laurel branches, each enclosing different flowers, board edges tooled in gilt, blue morocco doublures ruled in gilt, gold foil free endpapers, edges gilt, brown silk bookmarker. Gilt vibrant, near-mirror shine to gilt foil endpapers, contents clean. A handsomely bound copy. ¶ On Samuel Charles Smith, see Howe, *London Bookbinders*, p. 87.

$5,000 180958



47

47

ELIOT, George. Felix Holt. The Radical. *Edinburgh: William Blackwood and Sons, 1866*

"I MUST CONFESS THAT IT IS MORE FROM LOVE OF BLUE"

First edition, a spectacular copy in the rarest and prettiest blue cloth, specially bound for W. H. Smith. "The shock of an encounter with a novel familiar in brown thus vigorously blue, caused me to pursue the history of this very handsome book" (Sadleir, p. 95). It is Carter's "very rare" binding variant "E", the four others being various shades of brown.

SCM *I acquired this from Bertram Rota, catalogue 294, comprising stock of A. T. "Dusty" Miller, sometime proprietor of Frank Hollings's bookshop. In the 1960s, David Magee, Dudley Massey, and Dusty Miller – three booksellers each born in 1905 – formed the DM Club, enjoying buying trips along the south coast of England – David Magee from San Francisco on the trail of Victorian three-deckers for Brigham Young. My father, Dudley, passed away in 1980, preceded by Dusty in 1977, and by Dave in 1975.*

3 vols, octavo. With 4 pp. of publisher's adverts at end of vol. III. Original blue decorated cloth (Carter's variant "E"), spines lettered and framed in gilt, covers blocked with decorative black frame, yellow coated endpapers. Housed in a custom black quarter morocco solander box. Bright, fresh, and entirely unrestored: a fine copy. ¶ Baker & Ross A8.1; Carter, *Binding Variants*, pp. 111–12; Parrish, p. 20; Sadleir, *The Evolution of Publisher's Binding Styles*, p. 95; Sadleir, *XIX Century Fiction* 814; Wolf 2058.

$10,000 180987

48

ELIZABETH AND ESSEX. The Secret History of the Most Renown'd Q. Elizabeth, and E. of Essex. By a Person of Quality. *Cologne [i.e. London:] Printed for Will with the Wisp, at the Sign of the Moon in the Ecliptick, [c. 1700?]*

"THE BOOK WAS SO SCANDALOUS, OR PRETENDED TO BE, THAT IT COULD BE PUBLISHED ONLY ABROAD – OR PRETEND TO BE"

Early edition of this scandal-mongering tale, in which the author spins a clandestine amour between Elizabeth and Essex for titillating effect. This copy, complete with the erotic woodcut frontispieces, is in a fine binding by Roger de Coverly, T. J. Cobden-Sanderson's instructor in bookbinding.

The work was first published in French in 1678 as *Le comte d'Essex, histoire angloise*, and the earliest recorded English edition is attributed by its advertisements to the publishers R. Bentley and M. Magnes and dated to 1680. "By making themselves so easily traceable, Bentley and Magnes indicated that they had no fear of the censor. The fictitious preliminaries, therefore, may be considered at one with the fiction of the tale itself. Bentley was providing for the novel the type of preliminary matter that had become associated with *nouvelles* printed in French in the Low Countries, especially Holland" (Patey & Keegan, p. 83). The imprint was, in effect, clever marketing.

ESTC records a range of editions – some perhaps piracies – printed in the next hundred years, and most of these replicated the fictitious imprint and woodcuts of the first. They are differentiated by the wording of their imprints, bookseller advertisements, and the presence or absence of the word "the" before "E." on the title page. The present edition closely resembles ESTC T220773 but varies in the capitalization of the title page.

Provenance: Maggs Bros., 1930s – Leonard Klein (mid-century book label) – Hamill & Barker, booksellers, December 1978 (pencilled note on rear free endpaper) – Doyle New York, 7 November 2011, lot 164, to SCM.

48

49

Duodecimo (145 × 88 mm) in 2 parts, pp. [iv], 114; 2 sectional woodcut frontispieces and 2 title pages counted in. Finely bound in late 19th-century green straight-grain morocco by Roger de Coverly (signed on front turn-in), spine lettered in gilt between gilt ornaments, boards panelled in gilt and with elaborate gilt cornerpieces, board edges ruled in gilt, turn-ins with gilt rules and winding floriate tooling, all edges gilt. Old date on title page. Binding lightly refurbished, front free endpaper toned where bookplate removed, upper outer corner of first frontispiece restored (no loss): a handsomely bound copy. ¶ See ESTC T220773. Kevin Berland (ed.), *The Dividing Line Histories of William Byrd II of Westover*, 2013; Douglas Lane Patey & Timothy Keegan (eds), *Augustan studies*, 1985.

$2,500 181139

49

EVELYN, John. Sculptura; or, The History, and Art of Chalcography and Engraving in Copper: with an ample enumeration of the most renowned masters and their works. To which is annexed, a new manner of engraving, or mezzotinto, communicated by His Highness Prince Rupert to the author of this treatise. Containing some corrections and additions taken from the margin of the author's printed copy; . . . and memoirs of the author's life. *London: printed for J. Payne, 1755*

Second edition, the attractive Macclesfield copy. The second edition of the famous diarist's work on copper engraving follows the first of 1662, incorporating Evelyn's corrections and adding a biography and portrait.

The work "represents Evelyn's project (evident as early as his manuscript notes from the 1650s) to fulfil one of Bacon's recommendations to compile a history of trades . . . [Evelyn was] motivated by his desire to protect the arts from vulgarization by defining their function. As with *Elysium Britannicum*, *Sculptura* was concerned more with the skills of the artist and virtuoso than the mere mechanic. The book announces the invention of the mezzotint" (*ODNB*).

50

Provenance: the Earls of Macclesfield, with the North Library bookplate dated 1860, shelf mark, and blindstamp; sale, Sotheby's London, 4 November 2004, lot 746.

Octavo (180 × 111 mm), pp. [4], xxxvi, 140. Portrait frontispiece. Contemporary speckled calf, red morocco label, red speckled edges. Spine ends refurbished, slight splits at head of joints, front inner hinge tender, browning from turn-ins and light foxing to plate, a very good copy. ¶ ESTC T113409.

$1,300 180991

50

FIELDING, Henry. The Miser. A Comedy. Taken from Plautus and Moliere. As it is Acted at the Theatre-Royal in Drury-Lane, by His Majesty's Servants. *London: for J. Watts, 1733*

First edition, in an attractively gilt contemporary binding; purchased from John Howell Books in 1978.

By far the author's most successful play, it premiered at Drury Lane on 17 February 1733 and was regularly revived throughout the century. The story is set in London and freely based on Molière's *L'Avare*, itself an adaptation of Plautus' *Aulularia*.

Octavo (197 × 158 mm), pp. [xii], 87, [1]. Woodcut initials and headpieces. Contemporary red morocco, spine with raised bands, brown morocco label, gilt floral decoration in compartments, elaborate floral border to covers incorporating crown and acorn tools, board edges and turn-ins tooled in gilt, marbled endpapers, edges gilt, green bookmarker. Small label lettered "F3" on front pastedown. Extremities refurbished, gilt on covers bright, a very good copy, handsomely bound. ¶ Cross III, p. 297; ESTC N4473.

$2,500 180992

51

51

FIRDAWSI, Abu-l-Qasim Mansur. The Houghton Shahnameh. Introduced and Described by Martin Bernard Dickson and Stuart Cary Welch. *Cambridge, Massachusetts: Harvard University Press, 1981*

First edition, one of 750 copies of this fine facsimile and detailed study of the *Shahnameh* of Shah Tahmasp. The original manuscript was commissioned by Shah Ismail I (1487–1524) for his son Tahmasp in the early 1520s and it is one of the most lavishly decorated and artistically relevant manuscript of Persian literature. It was sent as a gift to Sultan Selim II around 1566 and remained in the Topkapı Palace until about 1903, when it was displayed in Paris by Baron Edmond de Rothschild.

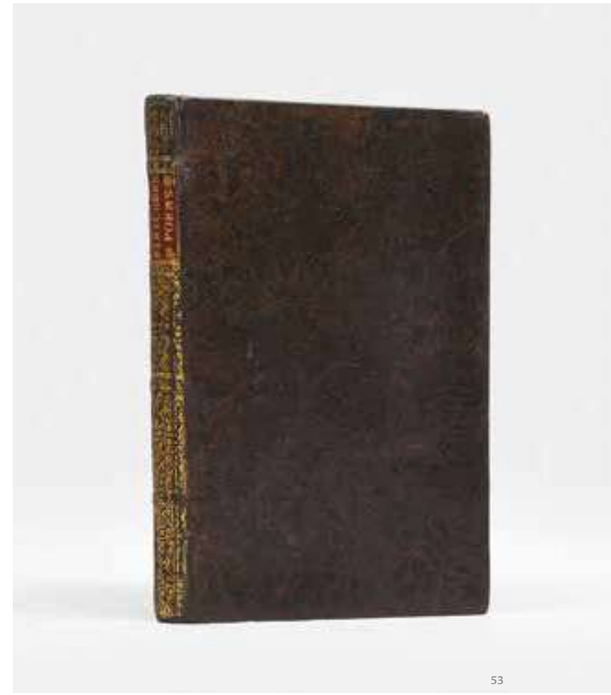
SCM

This was given to me by Arthur A. Houghton, Jr. (1906–1990), the founder of the Harvard library that bears his name and president of both the Metropolitan Museum of Art and the Grolier Club. I give a brief account of our friendship in my introduction to this catalogue. This facsimile edition might be considered a small token of recompense for his decision to break up the Rothschild manuscript. Until the time came to examine it for this catalogue, I had left it unopened in the shipping carton in which it was sent to me.

2 vols, folio. With 22 collotype colour plates with gold burnishing, 284 uncoloured illustations in vol. I, 269 sepia collotype plates in vol. II. Original blue cloth, red labels, spine and front covers lettered and decorated in gilt. A fine copy in the original shipping carton. ¶ Burzine Waghmar, "An Annotated Micro-history and Bibliography of the Houghton Shahnama", in Sunil Sharma & Burzine Waghmar, eds, *Firdawsii Millennium Indicum, Proceedings of the Shahnama Millenary Seminar*, 2016.

$3,500 189355

52



53

52

FLATMAN, Thomas. Poems and Songs. *London: S. and B. G[riffin]. for Benjamin Took, and Jonathan Edwin, 1674*

THE GREENHILL–BOROWITZ–SLATER–FOX POINTE COPY IN "JENNINGS" CONDITION

First edition, in a well-preserved period binding. The author was a qualified lawyer a well-known artist of miniature portraits. However, verse was "the real centre of Flatman's creativity" (ODNB). *Poems and Songs* is a collection of pindarics, light verse, translations, and pastoral poems, and went through four editions before 1686.

Provenance: "F Wood", contemporary inscription on title page – Thomas Wentworth, 1st Earl of Strafford (1672–1739), his bookplate on title verso – Harold Greenhill (1893–1968), bookplate – David (1906–1988) and Lulu Borowitz, bookplate – Dr Gerald E. Slater, his sale, Christie's New York, 12 February 1982, lot 79 – Ximenes catalogue 109, May 1995 – Dr Howard Knohl (1937–2023), Fox Pointe, sale, Sotheby's New York 26 October 2016, lot 114.

Octavo (162 × 101 mm), pp. [40], 140, [4]; complete with all blanks. Contemporary sheep, spine separated with blind fillets, blind frames of double fillets to sides, board edges blind-tooled, edges marbled. Housed in a half morocco slipcase. Extremities skilfully refurbished, two wormholes to spine and three to front cover, ink stain to upper edge, extending into text block, affecting blank endleaves and pp. 64–5, still a very good copy. ¶ ESTC R7358; Wing (CD-ROM, 1996) F1151.

$6,000 181114

53

FLETCHER, Thomas. Poems On several Occasions, and Translations: wherein The First and Second Books of Virgil's Aeneis are attempted, In English. *London: printed for Charles Harper, 1692*

THE HEBER–BRITWELL COURT–JENNINGS–PIRIE COPY

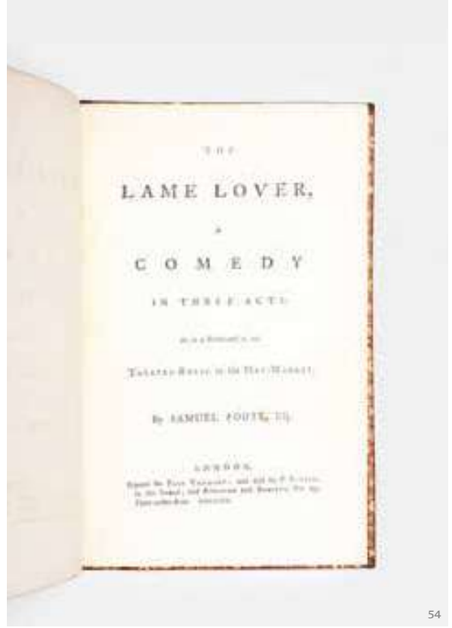
First edition, a most attractive copy with a distinguished provenance.

"The first book of the *Aeneid* is translated in heroic couplets, part of the second and also part of the fourth in blank verse. The volume also contains a translation of the second epode of Horace, and of part of the first book of Boethius's *De consolatione philosophiæ*, some verses to Bishop Ken, a 'pastoral' on the birth of Christ, and some other pieces" (ODNB).

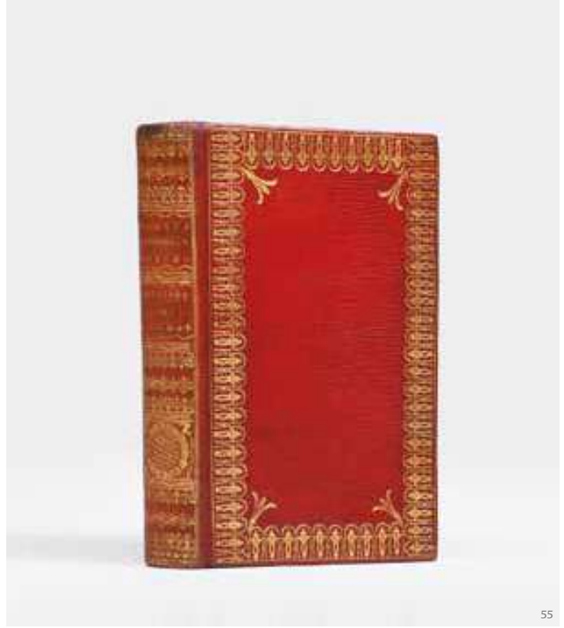
Provenance: A. Norreys, contemporary ownership signature to title page – Lord Abingdon, 18th-century note on front free endpaper – Richard Heber, his sale, Evans, 12 December 1834, lot 829 – S. R. Christie-Miller, Britwell Court sale, Sotheby's London, 13 March 1923, lot 284 – Richard Jennings, his sale, Sotheby's, 28 April 1952, lot 195 – Allerton C. Hickmott (recorded in subsequent sale) – Robert S. Pirie, acquired from Seven Gables, 1962, with his bookplate – his sale Sotheby's, 2 December 2015, lot 377, to SCM via Peter Harrington.

Octavo (175 × 110 mm), pp. [16], 138, [2]. Complete with initial imprimatur and terminal advertisement leaves. Contemporary mottled calf, smooth spine richly gilt with red morocco label, plain endpapers, red sprinkled edges. Housed in a brown cloth solander box by James Brockman. A touch of restoration stabilizing joints at ends, some light browning and scattered marginal stains, an excellent, well-margined copy. ¶ ESTC R15620; Wing F1362.

$5,500 181144



54



55

54

FOOTE, Samuel. The Lame Lover, a Comedy. *London: Printed for Paul Vaillant, and sold by P. Elmsly, and Robinson & Roberts, 1770*

THE MORTIMER L. SCHIFF COPY

First edition, in an attractive presentation binding, a fine 18th-century example. The play, written whilst Foote was recovering from a leg amputation, premiered at the Haymarket Theatre, London, on 22 June 1770. Foote starred as the titular character, the one-legged bachelor Sir Luke Limp; "The principal character . . . was partly intended as a piece of drollery on his own misfortune" (*Memoirs* vol. I, p. 94).

Sir Luke Limp was not only a satire of Foote but also of "John Skrimshire Boothby, a snob who adored the lords of the land" (Trefman, p. 190). The satire on Boothby, and on Foote's wooden leg, was a success with contemporary audiences.

Provenance: Mortimer L. Schiff copy, his red morocco book label – SCM purchased from Ximenes, 2003.

Octavo (205 × 136 mm). Contemporary red calf, black spine label, alternating floral and cross-hatch tooling to compartments gilt, wide gilt foliate border to covers, gilt roll to board edges and turn-ins, marbled endpapers, edges gilt, green silk bookmarker. Bookseller's ticket of Edmund D. Brooks, Minneapolis to front pastedown. Foxing to outer leaves, browning to pp. 70/71 from bookmarker, else fine. ¶ ESTC T2093. William Cook, *Memoirs of Samuel Foote, Esq: with a Collection of his Genuine Bon-mots, Anecdotes, Opinions, &c*, 1806; Simon Trefman, *Sam. Foote, Comedian, 1720–1777*, 1971.

$3,500 180994

55

FOOTE, Samuel. The Devil Upon Two Sticks [& four other plays]. *London: printed by T. Sherlock, for T. Cadell, 1778*

THE SUSSEX–GOSFORD–WALPOLE–ECCLES COPY

First authorized editions of five plays by the Georgian actor-manager, in the handsome library binding of Prince Augustus Frederick, Duke of Sussex, and latterly owned by the novelist Hugh Walpole, whose ancestor Horace wrote of Foote that he would willingly "pay five shillings when I have a mind that he should divert me" (quoted in Fitzgerald, p. 263).

Samuel Foote (1720–1777) and Hugh Walpole shared an ambivalent relationship with satire. Foote made his name as a satirist, but when he targeted the Duchess of Kingston, she replied by caricaturing him as a vindictive homosexual, attacks which threatened his reputation and broke his self-confidence. After a string of enormously popular novels, Walpole's literary verve would be similarly shaken by Somerset Maugham's depiction of him as a literary opportunist in *Cakes and Ale* (1930).

After enduring a trial for homosexuality in late 1776, an exhausted Foote signed over the rights for his unpublished plays to George Coleman the elder (1732–1794). Among these were the five works included in this collection: *The Devil Upon Two Sticks* (first performed 1768), *The Maid of Bath* (1771), *The Nabob* (1772), *The Cozeners* (1774), and *The Trip to Calais* (originally performed as *The Capuchin* in 1776). Following his death, several pirated editions were published in London and Dublin, but as Coleman's prefaces in this volume make clear, his were the first authorized editions and the first to draw on Foote's own papers.

Provenance: The Duke of Sussex (1773–1843) – Archibald Acheson, 3rd Earl of Gosford (1806–1864), vellum booklabel with cock perched on a trumpet and motto "Vigilantibus" – Hugh Walpole (1884–1941), bookplate – Donald & Mary Hyde – SCM, purchased 6 May 2004 from Gabriel Austin, executor/beneficiary of Mary Hyde Eccles.

5 works in 1 vol., large octavo (208 × 128 mm). All works complete with half-titles and advertisement leaves. Contemporary straight-grain red morocco, spine lettered, ruled, and decorated in gilt, covers decoratively panelled and turn-ins in gilt, marbled coated endpapers, edges gilt, green silk bookmarker. Small blemish at head of spine, minor foxing and offsetting, else a fine copy. ¶ ESTC T18530; T20749; T18531; T18532; T18533; Evans, *Bibliotheca Sussexiana*, 345; Puttick & Simpson, *Catalogue of the fine, extensive and valuable library of the Rt. Hon. the Earl of Gosford*, 1181. Percy Hetherington Fitzgerald, *Samuel Foote: A Biography*, 1910.

$4,500 180993

57

56

FORE-EDGE PAINTING – WALTON, Izaak, & Charles Cotton. Walton and Cotton's Complete Angler; or, Contemplative Man's Recreation: Being a Discourse on rivers, Fish-Ponds, Fish, and Fishing. With Lives, and Notes, by Sir John Hawkins, Knight. Edited by James Rennie. *London: Allan Bell & Co.; Simpkin & Marshall; Fraser & Co., Edinburgh; W. Curry, Jun. & Co., Dublin*, 1834

THE DORIS LOUISE BENZ COPY

A fine Zaehnsdorf binding, with a detailed fore-edge painting from 1925 depicting an 18th-century riverside view of Broxbourne. Traditionally, fore-edge paintings did not represent subjects or scenes relevant to the books they adorned, but this depiction appropriately celebrates the pastoral life characterized in Walton and Cotton's piscatorial masterpiece. *The Compleat Angler* was first published in 1653.

Duodecimo (164 × 101 mm). Engraved frontispiece and 3 plates, further illustrations in text. Early 20th-century green morocco by Zaehnsdorf, spine lettered in gilt, compartments with gilt central tool of fly fishing hook, gilt rule to spine, covers and turn-ins, Dahlia pattern marbled endpapers, edges gilt, colour fore-edge painting by C. Wain, 1925, their stamp on rear turn-in. Blue morocco book label of American philanthropist and book collector Doris Louise Benz (1907–1984). Superficial split to front inner hinge, sporadic foxing, a couple of neat pencil annotations, a fine copy.

$2,500 180996

57

FREEMAN, Gage Earle, & Francis Henry Salvin. Falconry: Its Claims, History, and Practice. To Which Are Added Remarks on Training the Otter and Cormorant. *London: Longman, Green, Longman, and Roberts*, 1859

"TO THE MEMORY OF WHAT FALCONRY WAS AND TO THE HOPE OF WHAT IT MAY BE"

First edition, presentation copy, inscribed by Freeman on the half-title, "F. J. Baigent Esqr. with the author, F. H. Salvin's, compl. Oct. 22d 1859." A rarity of falconry literature, this work is much harder to find than Salvin's 1855 precursor, *Falconry in the British Isles*.

Freeman (1820–1903) and Salvin (1817–1904) were devoted to the sport of falconry. Salvin was regarded as the "father of the craft in England" (Fisher, p. 178), while "Lord Lilford affirmed that Freeman did more to keep English falconers in the right way than any of his contemporaries. Indeed, his expertise and insight were much referred to in falconry literature" (*ODNB*).

"The chapter on heron-hawking as pursued 40 years ago was communicated by the late Edward Clough Newcome, of Feltwell Hall, Brandon, Norfolk, one of the best practical falconers of modem times, and the last who kept Heron-hawks in England. In 1843 he had two remarkable Heron-hawks, 'De Ruyter' and 'Sultan,' which were brought from Holland by the Dutch falconer Jan Pells, and in that year took 54 herons, and in the following season 57 herons" (Harting).

Francis Joseph Baigent (1830–1918) was a Hampshire-based historian and antiquarian.

Octavo. Engraved frontispiece of magpie hawking, with tissue guard, 3 plates, illustrations in text. Original brown cloth, spine lettered and decorated in gilt, boards blocked in blind, front cover with central gilt vignette after frontispiece, brown coated endpapers, edges untrimmed, binder's ticket of Edmonds and Remnants. Title page with near-contemporary ink note concerning Salvin. Cloth clean, but for a couple of marks, front inner hinge starting: near-fine. ¶ Harting 68; Mullens & Swann, p. 223; Souhart 419; Wood, p. 580. C. H. Fisher, *Reminiscences of a Falconer*, 1901.

$2,500 180997

56

58

58

GAY, John. The What d'ye Call it: A Tragi-Comic-Pastoral Farce. *London: for Bernard Lintott [1715]*

"I AM THE FIRST THAT HAVE INTRODUCED THIS KIND OF DRAMATICK ENTERTAINMENT TO THE STAGE" (PREFACE)

First edition, deluxe issue, large and fine paper copy. This farcical work, first performed as an afterpiece to Nicholas Rowe's tragedy *Jane Shore*, earned Gay over £100 in a single year and is his greatest success after *The Beggar's Opera*.

Constructed as a play within a play, Gay parodies contemporary playwrights including Joseph Addison, Ambrose Philips, and Nicholas Rowe. According to Dugaw, Gay blends a variety of literary traditions (p. 133). These include "Virgilian pastoral, tragedy and polite drama, antiquarian learning, street ballads, popular dances, holiday dramas of unlettered servants and ploughboys", which anticipate *The Beggar's Opera* (1728).

Alexander Pope was among those to see the play, and he wrote to William Congreve that while "the Court in general has in a very particular manner come into the jest . . . the common people of the pit and gallery, receiv'd it at first with great gravity and sedateness, some few with tears; but after a third day they also took the hint, and have ever since been very loud in their claps". Perhaps because of this mixed reception, Gay added a preface to the published play defending its status as a comedy.

SCM *Both of these John Gay titles are from the personal collection of Michael Papantonio, proprietor of Seven Gables Bookshop and close associate of Dudley Massey. I acquired them from Mike's estate in 1978, but was unable to afford the Wodhull–Hofer–John M. Crawford, Jr. copy of the Aldine Hypnerotomachia, 1499, which went to H. Bradley Martin!*

Octavo (220 × 140 mm). Engraved frontispiece. Contemporary red morocco, spine decorated in gilt compartments, elaborate gilt frames with cornerpieces and ornaments to covers, board edges and turn-ins gilt, marbled endpapers, edges gilt. Housed in a custom red cloth solander box. Spine ends discreetly repaired, sporadic foxing, a very good copy. ¶ ESTC T13939. Dianne Dugaw, *Deep Play: John Gay and the Invention of Modernity*, 2001; George Sherburn (ed.), *The Correspondence of Alexander Pope*, 1956.

$5,000 180999

59

GAY, John. Trivia: or, the Art of Walking the Streets of London. *London: Bernard Lintott, [1716]*

"O YE AFFECTIONATE WALKERS, O MY FRIENDS / UPON YOUR STATE WHAT HAPPINESS ATTENDS!"

First edition, deluxe issue, large and thick paper copy. The poem offers frank but good-humoured advice for those traversing early-18th-century London on foot. Gay extols the virtues of walking before advising how best to navigate the streets of the metropolis and its varied inhabitants.

The poem opens with practical guidance on attire for comfortable walking. Gay also suggests ways to predict the weather so readers may plan accordingly: morning "suffocating mists" (p. 6) warn against wearing one's best wig, while brightly burning coals promise a warmer day. Whatever the weather, he recommends walking as a route to "Rosie-complexion'd health" and "lasting Youth" (p. 4).

Gay then turns to the city and its inhabitants, including "waggish" boys, "fops", "heedless flirts", "old Letchers", "lavish Rakes", "brib'd lawyers", "pleas'd sempstresses", and "sneering Ale-Wives". In Part II he offers guidance for navigating the streets by day, recommending routes, advising on pavement etiquette, and warning of hazards such as snowballs and large football games. Part III addresses London by night, with advice on avoiding fistfights, pickpockets, and seduction. These dangers are balanced by the pleasures of fine oysters, good company, and a charitable civic spirit.

Octavo (222 × 139 mm), pp. [4], 80, [12]. Engraved headpieces, woodcut printer's devices and inhabited initial. Contemporary red morocco, spine lettered and decorated in gilt compartments, elaborate gilt frames with cornerpieces and ornaments to sides, board edges and turn-ins gilt, marbled endpapers, edges gilt. Housed in a custom grey cloth solander box. Bookplate of Frank Grant, a few manuscript corrections to text in black ink. Front joint repaired and recoloured, extremities rubbed, a few small marks to covers. A very good copy. ¶ ESTC T13931; Foxon G82

$6,000 180998

60

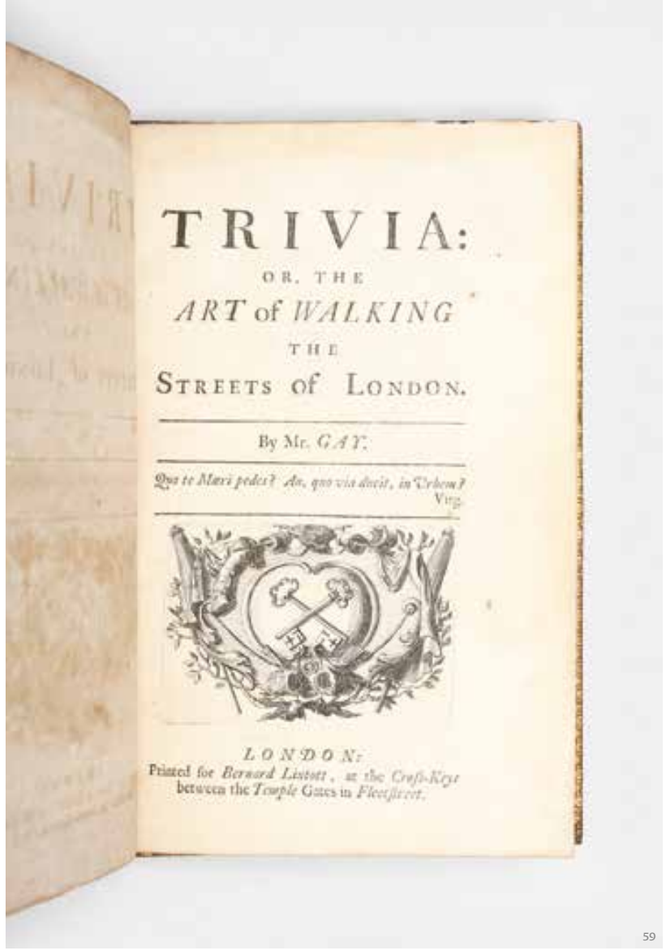
GOULD, John. Introduction to the Birds of Great Britain. *London: Printed for the Author, by Taylor and Francis, 1873*

A SUBSCRIBER'S COPY

First edition, presentation copy, inscribed by the author at the head of the title page, "The Hon. E. Dutton, with the author's compliments. July 7th 1874." Towards the rear of the volume, Edward Lenox Dutton is named in the 468-name list of subscribers to *The Birds of Great Britain*, Gould's proudest achievement.

Edward Lenox Dutton (1831–1919, spelled "Lennox" in the subscribers list), 4th Baron Sherborne, was an ornithologist and antiquarian. His coat of arms included a panache of five ostrich feathers.

Birds of Great Britain was issued in 25 parts between 1862 and 1873 and was "the most sumptuous and costly of the British bird books" (Mullens & Swann). Richard Bowdler Sharp, a close friend of Gould's and the curator of birds at the British Museum, declared that "such beautiful illustrations as those of the Birds of Great Britain scarcely existed before and are not likely to be surpassed" (Sharp, pp. xx–xxi). In this companion publication, Gould explains that the plates are entirely hand-coloured, introduces the purpose behind the project, and descriptively enumerates all the illustrations. The subscribers list follows.


TRIVIA:
OR, THE
ART of WALKING
THE
STREETS of LONDON.
By Mr. GAY.
Qua te Matri pedes? An, qua via dicit, in Orbem? Virg.
LONDON:
Printed for Bernard Lintott, at the Cross-Keys
between the Temple Gates in Fleetstreet.

59

60

61

Octavo. Wood-engraved illustration (of juvenile cuckoo expelling other chicks from the nest) in text. Original red vertical-grain cloth, boards blocked in blind, front cover lettered in gilt, yellow coated endpapers, edges sprinkled red. Light rubbing and bumping, spine and margins of boards toned, offsetting on title page: very good. ¶ Freeman 1399; Mullens & Swann, p. 240 (for the folio work); Sauer 26. Richard Bowlder Sharp, *An Analytical Index to the Works of the Late John Gould, F.R.S.*, 1893.

$2,500 181001

61

GROTIUS, Hugo. His Arguments for the Truth of Christian Religion; Rendered into Plain English Verse. *London: Z. Isham for Jonathan Robinson, 1686*

First edition of the first English verse translation of Grotius's *De veritate religionis Christianae*, in an ornate period binding. In Grotius's own lifetime, *De veritate* in its various translations and forms was his most famous work, and ultimately it "became one of the most famous . . . works in the history of Christian apologetics" (Heering, p. 199).

Grotius composed the text as a poem in Dutch during his imprisonment for religious dissent, and it was first published as *Bewijs van den waren godsdienst* in 1622. Commissioned by the natural philosopher Robert Boyle, the English translation is ascribed to the lawyer William Atwood (d. 1712), who was appointed Chief Justice of the Province of New York by King William III.

Octavo, pp. [xvi], 168. Woodcut headpieces. Contemporary red morocco, spine with five raised bands and gilt compartments, covers with gilt frames and floral cornerpieces, board edges decorated with floral gilt rolls, marbled endpapers, edges gilt. Occasional contemporary manuscript corrections in black ink, former seller's marks on rear flyleaf verso. Repairs to spine by James Brockman, a little colour added to boards, extremities slightly rubbed, rear marbled flyleaf missing. A very good copy. ¶ ESTC R5887; Wing G2085; Ter Meulen & Diermanse 1024. J P. Heering, J.C. Grayson (trans.), *Hugo Grotius as Apologist for the Christian Religion: A Study of his Work* De Veritate Religionis Christianae *(1640)*, 2004.

$1,300 181094

62

62

HAMMOND, John. The Practical Surveyor; Shewing, Ready and Certain Methods for Measuring, Mapping, and Adorning All Sorts of Lands and Waters, By the several Instruments used for this Purpose: Particularly, Of A New Theodolite . . . Together with The Use of the same Theodolite . . . Also, Its Use in Levelling, Measuring Timber Standing; and, by a Sliding Rule improved, all Timbers, Shrubs, &c. *London: printed for T[homas]. Heath, 1725*

THE MACCLESFIELD COPY

First edition of this attractively illustrated manual on surveying, explaining the use of a new and improved theodolite alongside other instruments such as the circumferentor, the level, and the "universal dial".

Unlike earlier surveying books, which often concentrated on simple problems such as calculating the height of towers, this work addresses more complex situations, including the surveying of shoals and sands. A few chapters are dedicated to using a theodolite to draw buildings in perspective; the book includes two composite plates which, in this copy, have been assembled and can be folded out to recreate the tridimensional view of a building.

The Scottish mathematician Edmund Stone attributed the authorship to Samuel Cunn, a skilled Newmarket butcher and mathematician, rather than to John Hammond, recording that Hammond compiled the work using Cunn's teaching notes passed to him via Charles Brent, a former pupil of Cunn.

The publisher Thomas Heath (fl.1714–65) was a prolific instrument maker who marketed his devices together with books explaining their use. He produced mathematical and surveying tools, and sundials.

Provenance: the Earl of Macclesfield copy, bookplate and usual markings (sale, Sotheby's London, 4 November 2004, lot 979).

Octavo (191 × 111 mm) in half-sheets, pp. viii, 112. With engraved illustrations on 4 folding leaves. Contemporary English mottled calf gilt, spine with raised bands, compartments tooled in gilt, red morocco label, gilt border on covers, edges red. Small library labels at head and foot of spine. Extremities rubbed, contents toned but overall clean. A very good copy. ¶ Erwin Tomash Library H12 (second ed.); ESTC T60002.

$1,300 181003

63

HARDY, Thomas. Wessex Poems and Other Verses. *London: Harper & Brothers, 1898*

DISCUSSING HIS NEW POETICAL CAREER WITH EDMUND GOSSE

First edition, presentation copy, inscribed by Hardy in Dorset dialect, "Edmund Gosse, Vrom his wold acquaïntance, Thomas Hardy". In an accompanying autograph letter signed to Gosse, Hardy lampoons a reviewer's opinions of the local dialect of *Wessex Poems*: "Fancy saying that because I used a dozen old English words which every true friend of the language is anxious to restore, they were written in a *patois*".

Hardy's first book of poems was published mid-December in a run of 500 copies; this copy is among the ten presentation copies listed in Purdy's bibliography as being sent to friends on Christmas. Tipped in alongside Hardy's letter (2 pp., 14 February 1899) is Gosse's earlier autograph letter (4 pp., Christmas 1898) to Hardy, expressing gratitude for the "delightful Christmas gift". Gosse identifies "I look into my Glass" as the poem that left him most smitten and reveals, "I was nervous about your new departure [as a poet], and that I am not nervous any longer". In the follow-up letter, Hardy thanks Gosse for intending to review the collection and admits "I have been out of conceit with the Poems ever since they were printed – owing to a sense of my inexcusable carelessness in revising them so perfunctorily" while distracted by "the novel occupation of making the drawings".

The pair began a lifelong friendship after a meeting at the Savile Club in 1874. "Nearly 300 letters from Hardy to Gosse survive, and Hardy preserved more of Gosse's letters than of anyone else's" (Page, p. 140). They lunched together following Tennyson's funeral at Westminster Abbey in 1892, and Gosse was a pallbearer in Hardy's procession at the abbey in 1928.

Provenance: Gosse library sale, Sotheby's, Part 1, 30 July 1928 – Howard Bliss, b. 1930, collector (Gosse's letter includes an annotation by Bliss, noting that he received it from Hardy's widow, Florence, to accompany the book) – Frederick Baldwin Adams, Jr (1910–2001), director of The Pierpont Morgan Library, 1948–69, and president of the Association internationale de bibliophilie, 1974–83 (bookplate, designed by Rockwell Kent) – Adams sale, Sotheby's London, 7 Nov. 2001, lot 495.

Octavo. Frontispiece with tissue guard, 12 plates, head- and tailpieces, all by Hardy. Original dark green ribbed cloth, spine lettered in gilt, medallion design with "TH" monogram to front cover in gilt, top edge gilt, others untrimmed. Housed in custom green cloth chemise and green morocco pull-off box by Sangorski & Sutcliffe. A fine copy. ¶ Cox, *The Library of Edmund Gosse*, p. 139; Purdy, pp. 96–106. Hardy's letter published in *The Collected Letters of Thomas Hardy*, 1978, II, pp. 213–14. Norman Page, ed., *Oxford Reader's Companion to Hardy*, 2000.

$35,000 181004

63

64

HARDY, Thomas. "In the Time of the Breaking of Nations", autograph fair copy, signed. *1918*

"WAR'S ANNALS WILL CLOUD INTO NIGHT / ERE THEIR STORY DIE"

A fair copy in Hardy's hand, signed by him at the end. Among his most famous and anthologized poems, Hardy's elegy on common life during times of conflict was inspired by a scene he witnessed in 1870 during the Franco-Prussian war. It was eventually composed in 1915 during the First World War.

"On the day that the bloody battle of Gravelotte was fought they were reading Tennyson in the grounds of the rectory. It was at this time and spot that Hardy was struck by the incident of the old horse harrowing the arable field in the valley below" (*Early Life*, p. 104). Hardy made a rough note of the scene and revisited it for this poem almost half a century later. Discussing the episode, he acknowledged his tendency "for burying an emotion in my heart or brain for forty years, and exhuming it at the end of that time as fresh as when interred" (*Later Years*, p. 178).

Included is an autograph letter signed by the author's wife, Florence Hardy, presenting the manuscript to the renowned collector Paul Lemperly (1858–1939): "I send you herewith a sheet of MS . . . This one is from my husband with his regards" (11 July 1918). Florence Hardy also advises Lemperly that a Hardy drawing he was considering was a forgery, thanks him for offering to source her husband with any volume of poetry he wished, and expresses her desire to own a first edition of *A Pair of Blue Eyes* (1873).

A charter member of the Rowfant Club, Lemperly was internationally regarded for his collection of 19th – and early 20th-century authors such as Hardy, Kipling, Conrad, Twain, Melville, and Hawthorne. Loosely inserted is a handwritten note by Lemperly comparing his manuscript against a different poem in Hardy's hand, along with typed correspondence from the bookseller Dodd & Livingston to Lemperly discussing Hardy collecting.

Purdy's bibliography records only two extant fair copies on fine paper: the present example, and another that the collector Howard Bliss acquired at the Red Cross Sale, Christie's, 1916. Purdy lists a further manuscript copy forming part of Hardy's fair draft of the 1916 publication *Selected Poems*. Another example was written by Hardy in Edward Marsh's "Little Book" on 6 November 1918 and is now held at Eton.

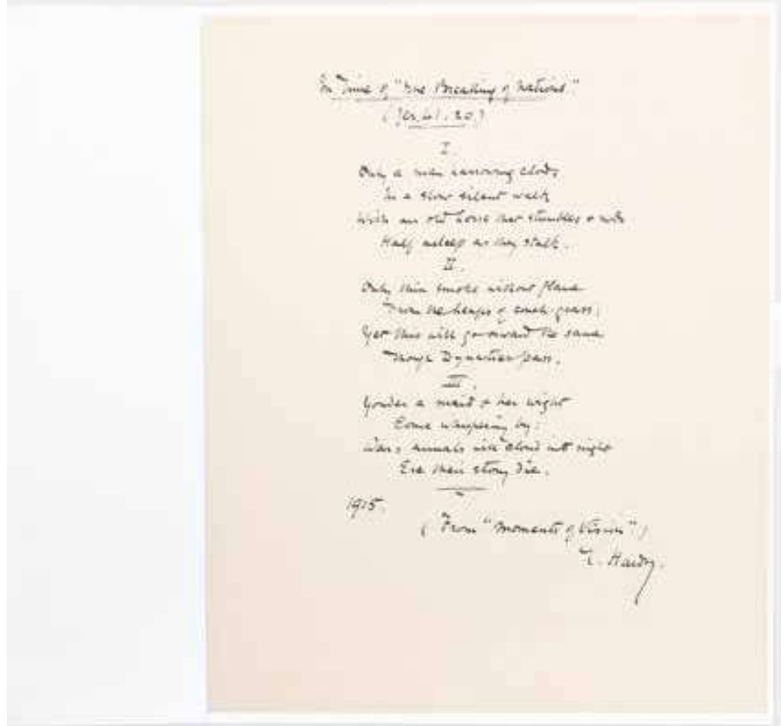
The poem was first printed in the *Saturday Review* (29 January 1916), published in limited numbers by Clement Shorter in a 1916 pamphlet, and collected in *Selected Poems* (1916) and *Moments of Vision* (1917).

Provenance: Mrs Thomas Hardy – Paul Lemperly – Dr Rosenbach – Roy Davids's Collection, Part III, Bonhams, 10 April 2013, lot 194 – purchased by SCM from Peter Harrington, November 2019.

Single sheet (254 × 202 mm) written on one side only, three quatrains, titled at head with reference to Jeremiah 51:20, signed at foot "1915. (From 'Moments of Vision'). T. Hardy". Together with 6 pp. autograph letter signed by Florence Hardy on Max Gate, Dorchester letterhead (176 × 138 mm), dated 11 July 1918. Manuscript and letter tipped inside individual white card chemises with facsimile title and signature on front. All housed within green cloth chemise and quarter morocco slipcase by J. & S. Brockman. Horizontal fold crease to manuscript, else fine. ¶ Purdy, p. 176. Florence Hardy, *The Early Life of Thomas Hardy*, 1928, & *The Later Years of Thomas Hardy*, 1930.

$26,000 181120

64


In Time of "The Breaking of Nations"
(Jer. li. 20.)
I.
Only a man harrowing clods
In a slow silent walk
With an old horse that stumbles and nods
Half asleep as they talk.
II.
Only thin smoke without flame
From the heaps of couch-grass;
Yet this will go onward the same
Though Dynasties pass.
III.
Yonder a maid and her wight
Come whistling by;
Keen eyes that crease and brown wrist
Spin, broom, whip, will abide what betide
Nor shall Time's tooth shake them.
1915.
(From "Moments of Vision")
T. Hardy.

65

HARRIS, James. Hermes: or, a Philosophical Inquiry Concerning Language and Universal Grammar. *London: by J. Woodfall for J. Nourse and P. Vaillant, 1751*

THE SHAFTESBURY COPY

First edition, fine and thick paper copy, of this influential and disputed work on linguistics, in an attractive contemporary binding – "a first attempt at a historiography of grammar" (Niederehe et al., p. xxix). James Harris (1709–1780) gained the nickname "Hermes" after its publication, and Dr Johnson owned a copy.

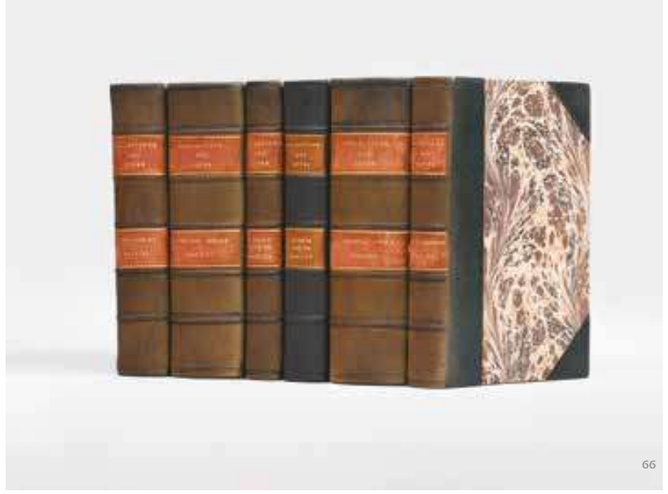
Provenance: Lord Shaftesbury (sale, Christie's London, 2 November 1966, lot 203) – purchased by SCM from Pickering & Chatto, 15 December 1980.

SCM *I helped my father and other colleagues catalogue the Shaftesbury books sold at Christie's in 1966. Pickering & Chatto bought this for stock and I bought it there less than three weeks after my father's death in 1980 as a shared family memento.*

Octavo (195 × 122 mm), pp. [xix], [1], 426 [= 427], [29]. Occasional Greek letter. Contemporary English red morocco, boards ruled with gilt geometrical roll, gilt fleurons to corners, gilt chevron ornaments at head and foot of spine, compartments with gilt cornerpieces and central lozenge ornament with tissle, second panel with gilt-lettered green morocco label, outer and inner edges gilt, marbled endpapers, all edges gilt. Eighteenth-century shelf mark "Inner G3 22" in ink to verso of front free endpaper. Spine faded, edges rubbed, couple of minor scratches to rear board, intermittent light foxing: a very good copy. ¶ Alston, III.810; ESTC T106496.

$6,500 181005

65



66

HAZLITT, William Carew. Bibliographical Collections and Notes. [Collections and Notes, 1867–1876; Second Series of Bibliographical Collections and Notes on Early English Literature 1474–1700; Third and Final Series of Bibliographical Collections and Notes on Early English Literature 1474–1700; Supplements to the Bibliographical Collections and Notes 1474–1700; Bibliographical Collections and Notes (1474–1700) Third and Final Series, Second Supplement; A General Index to Hazlitt's Handbook and His Bibliographical Collections (1867–1889) by G. J. Gray, Edited by W. Carew Hazlitt; Bibliographical Collections and Notes on Early English Literature Made During the Years 1893–1903.] *London: Reeves and Turner; Bernard Quaritch; Burt Franklin, New York, 1876–1961*

First editions, save the final instalment, of this alphabetical catalogue of early English works. The second and third volumes were issued in an edition of 525 and 270 copies only. The final instalment, published in 1903, is here in the second edition.

7 works in 6 vols, octavo (215 × 140 mm). Publisher's device to *First Series* title page in red, head- and tailpieces to *Third Series*. Modern green roan, spines with raised bands and twin red roan labels, Dahlia pattern marbled sides; *Fourth Series* in slightly later binding with Turkish pattern sides. Spines sunned, labels rubbed, boards gently bowed, *Second Series* and *Index* first hinges slightly cracked but firm, contents occasionally toned. A very good set.

$1,000 181103

66

67

HERBERSTEIN, Sigismund von. Moscoviter wunderbare Historien: in welchen des treffenlichen Grossen land Reüssen, sampt der hauptstatt Moscauw, und anderer nammhaftigen umligenden Fürstenthumb und stetten gelegeheit, Religion und seltzame gebreüch . . . *Basel: Brillinger & Russinger, 1567 [but St Petersburg: Weitbrecht & Lissner, 1795–1804]*

FROM THE RUSSIAN IMPERIAL LIBRARY

67

First edition of this fine facsimile commissioned by Empress Catherine II of Russia. It is a reproduction of the Basel 1567 edition, with attractive illustrations. According to Ritter Von Tavera, only 50 copies were printed.

Sigismund von Herberstein (1486–1566) was Emperor Maximilian I's ambassador to Russia. His work, a detailed account of the country's geography, government, and customs, was published in Latin as *Commentarii Rerum Moscoviticarum* in 1549. It became the standard Western source on Russia. The first German edition was published in 1557.

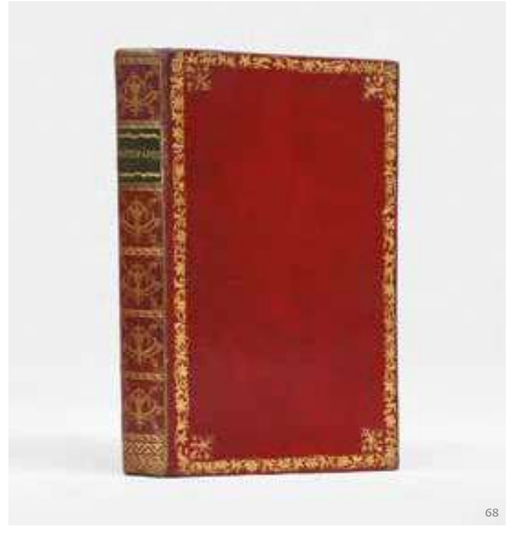
Having heard of the rarity and importance of Herberstein's account, Catherine II entrusted the court bookseller Weitbrecht with producing this facsimile, and Hartwig Ludwig Christian Bacmeister was appointed to supervise the work. "In order to reproduce the original as faithfully as possible, fine yellowish paper was imported from Paris; for the type, however, the printers relied on the oldest fonts available in the workshop. The text itself was completed within a year, but following the death of Catherine II, the maps and woodcuts intended for the work were never finished. Only after Weitbrecht's death in 1802 did Lissner, who had inherited the small print run of the unfinished edition, take up the task of completing it, bringing the work to completion in 1804" (trans. from Permesser, p. 27).

Provenance: Catherine II, Empress of Russia, from the Russian Imperial Summer Palace Library, Bibliotheque de Tsarkoe Selo (ink-stamp on title page) – Christie's New York, 18 May 1984, lot 110.

Folio (397 × 245 mm), pp. [12], CCXXXXVI, [6]. With 3 folding engraved maps, illustrations in text. Contemporary Russian straight-grain red morocco, raised bands, gilt lettering and decoration in compartments, green morocco label, covers, board edges, and turn-ins bordered with elaborate gilt rolls, marbled endpapers, blue silk bookmarker. Binding retouched, a little toning on outer leaves, otherwise clean. A wide-margined and handsomely bound copy. ¶ Ritter von Tavera, see no. 2408. Cornelia Permesser, *Quae regna potentia vidi, exposui lustranda oculis – Paratexte in Herbersteins Moscovia*, 2015.

$6,000 181008

67



68

68

HITOPADESHA. The Heetopades . . . translated by Charles Wilkins. *Bath: printed by R. Cruttwell, and sold by C. Nourse, 1787*

SANSKRIT FABLES IN A FINE BINDING

First edition in English, large paper copy on fine and thick paper, of these famous animal fables.

Charles Wilkins (1739–1836) was a pioneer of Sanskrit studies in Britain, whose translations from the Sanskrit were of "key importance" for European culture and the Romantic movement (*Ency. of Hinduism*, p. 480). Based in Bengal, working as a printer for the East India Company, he co-founded with William Jones the Royal Asiatic Society of Bengal. Jones called *Hitopadesha* "the most beautiful, if not the most ancient" collection of fables in the world (Dutta). The introduction is an essay in the history, transmission, and reception of the work.

Octavo (237 × 140 mm), pp. xvii, [3], 334, [2]. With the half-title. Woodcut tailpieces. Printed on wove paper. Contemporary English red morocco, gilt roll of fleurons and tendrils to borders, small gold-stamped bird tools to corners, flat spine, compartments with gilt rococo ornament and gold-stamped fleurons, marbled endpapers, turn-ins gilt, gilt edges, silk bookmark. Front joint just starting at head, joints and corners lightly refurbished, new calf spine label by James Brockman, minor scuffing to rear cover, contents toned, occasional light foxing, else a fine copy. ¶ ESTC T112180. *Encyclopedia of Hinduism*, 2012; S. Dutta, *British Women Missionaries in Bengal, 1793–1861*, 2017.

$2,000 181086

69

69

HITOPADESHA. Hitopadésa ou L'Instruction utile. Recueil d'apologues et de contes, traduit du sanscrit avec des notes historiques et littéraires, et un appendice contenant l'indication des sources et des imitations par Édouard Lancereau. *Paris: P. Jannet, 1855*

THE HOE COPY

First edition in French, in an exquisite contemporary binding, of these famous animal fables translated from the Sanskrit, from the libraries of the major bibliophiles Robert Hoe and Isidoro Fernandez.

Edouard Lancereau (1819–95) was a French Indologist and translator from Sanskrit and Hindi. Counting the young Jean-Paul Sartre among its readers, this French translation of *Hitopadesha* opens with an essay on the authorship, attributed to Narayana, and a comparison of previous translations, including that by Charles Wilkins. The fables, mostly populated by speaking animals, all have a moral ending, and reflect on general topics such as friendship and war.

Provenance: Robert Hoe, 1839–1909 (bookplate) – Isidoro Fernandez, 1887–1963 (gilt supralibros and two bookplates) – purchased by SCM from Rodolphe Chamonal via Peter Harrington at a U.S. bookfair, 2022.

Small octavo (159 × 92 mm), printer's device to titlepage, decorated initials, and head- and tailpieces. Contemporary green morocco by Lortic, triple gilt ruled, gilt supralibros of Isidoro Fernandez to covers, raised bands, spine compartments with gold-stamped fleurons and geometrical cornerpieces, second compartment gilt-lettered, inner edges gilt, silk bookmark, marbled endpapers, all edges gilt and marbled. Couple of tiny superficial scratches to lower cover: a fine copy. ¶ Brunet III, 237.

$1,750 181124

70

70

HOMER. Ilias. *Glasgow: Robert & Andrew Foulis, 1747*

THE WODHULL COPY

First Foulis edition, octavo issue, one of a handful of copies printed on vellum. An exquisite example of fine 18th-century typography and book design, this set is from the renowned library of the classicist Michael Wodhull.

Gaskell notes that in 1777 the Foulis press had three copies of this octavo issue on vellum in stock. Aside from the present, we have traced two other copies in auction records (Sotheby's 1915 in calf and Christie's New York 1981).

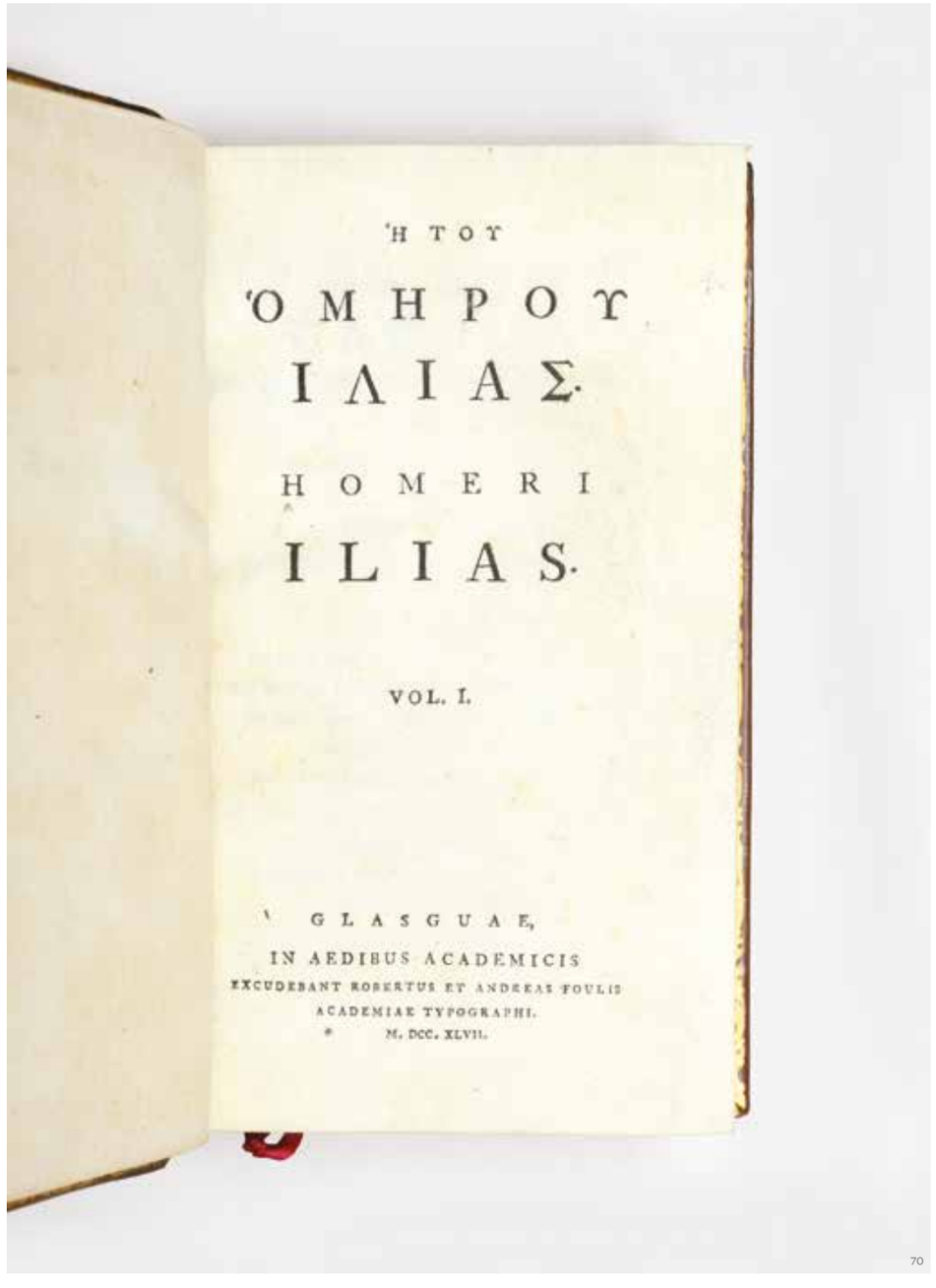
The Foulis brothers, Robert and Andrew, worked as official printers to Glasgow University, and their partnership "marked the most significant period for Glasgow in publishing and printing during the eighteenth century" (*ODNB*). As part of their prolific production, they published editions of many classical authors on the university's syllabus. Their success lay in the careful selection of texts, combined with meticulous attention to production details – particularly typography – with the aim of producing editions worthy of collectors. This was their first Homer, following the text of Samuel Clarke's 1729 edition; it is a precursor to their celebrated folio Homer of 1756–58.

The press habitually printed multiple issues of their works on variant paper stocks. Gaskell lists issues of this *Iliad* in octavo on paper (with or without a Latin translation) and on vellum (as here, Greek only), and in quarto on paper only (with or without a Latin translation).

Provenance: Michael Wodhull, 1740–1816, poet and translator from the Greek, armorial supralibros and ownership inscription dated 6 March 1784 on an initial blank in vol. I, alongside his purchase notes, £1 1s for the 2 volumes, 9s for the binding, and other bibliographical notes possibly in his hand including "Faulder's sale" (likely Robert Faulder, London bookseller) – Wodhull's 1886 sale, lot 1315, sold for £15 15s, the unsigned binding attributed in the catalogue to Baumgarten – Bernard Quaritch, collation note dated 31 March 1905 on rear free endpaper of vol. I – Doyle New York, Estate of Florence and Judge David Edelstein, 12 November 2019, lot 107.

2 vols, small octavo (155 × 90 mm). Contemporary russia possibly by Baumgarten, smooth spines divided by gilt fillets, gilt lettering and floral centrepieces in compartments, covers bordered with a double gilt fillet enclosing armorial stamp of Michael Wodhull, board edges and turn-ins ruled in gilt, marbled endpapers, edges yellow, pink silk ties. Housed in a custom brown quarter morocco solander box with matching cloth sides by Brockman. Twentieth-century shelf label on rear free endpapers. Spines ends and corners sometime restored, joints repaired but now tender, occasional slight toning and natural cockling to vellum, generally clean. A very good set. ¶ ESTC T36590; Gaskell 84; Lowndes II, 2, p. 1097; Young 1747.

$23,500 181121



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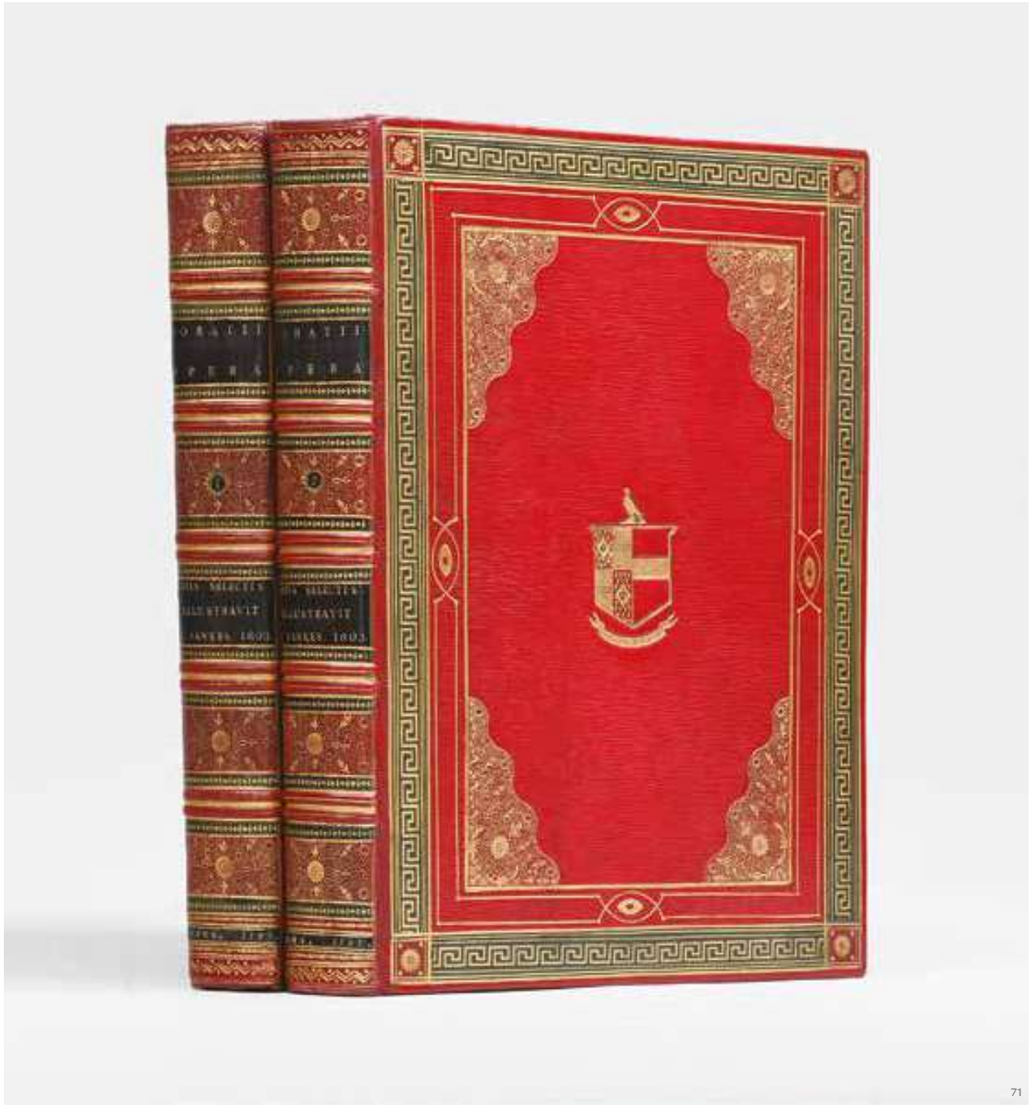


71

71

HORATIUS FLACCUS, Quintus. Opera. *Parma: Giambattista Bodoni, 1793*

UNIQUE BODONI SET OWNED BY TURNER'S PATRON

A sumptuous pair of volumes, richly bound for Walter Fawkes in the fashionable manner, extra-illustrated with two watercolours as frontispieces as well as nearly 200 manuscript leaves, in a handsome, fresh contemporary English binding. This is a reprint of the 1791 Bodoni edition of Horace's complete works; "according to Bodoni's statement only 150 copies were printed, some of them on fine paper" (Ebert).

This copy was bound for Walter Ramsden Fawkes (1769–1825), a Whig MP and a close friend and early patron of J. M. W. Turner. His presentation inscription on the flyleaf of volume 1 reveals it was a gift to his godson George Walter Wrangham, in 1816, when Wrangham was likely a schoolboy. Fawkes's mansion of Farnley Hall, in Yorkshire, boasted about 200 works by Turner, and a major collection of contemporary English art. "Fawkes also had an appreciation for drawings and watercolour paintings . . . [as] endorsed by a report of a series of drawings of 'romantic landscapes in Switzerland and Italy' hung in Farnley at the time he inherited the estate. The watercolours were by John 'Warwick' Smith, an artist who had visited Italy from 1776 to 1781, and returned home via Switzerland" (Bailey, p. 88).

71

Indeed, Fawkes owned numerous works by Smith; and the two watercolours added as frontispieces in this copy – still in remarkably fresh condition – have historically been attributed to Smith himself, though they are not signed by him. A tipped-in postcard dated 1948 was sent to a descendant of Wrangham by Canon Ollard in Windsor, who was inquiring about "the Fawkes' books" as he believed "the watercolours by Warwick" to be valuable.

The interleaved manuscript leaves, which appear to match Fawkes's handwriting in the presentation inscription, contain text from William Baxter's and J. M. Gesner's commentary to Horace, first printed in 1752. Occasionally, on the margins, appear inked or pencilled annotations with the English translation, probably in the hand of the recipient, Fawkes's godson. The commentary appears to be in Fawkes's own hand.

The fine binding has been attributed to Bartholomew Frye, on the basis of very strong similarities with the rest of his production, including the use of green inlays over red morocco, pull-off cases for individual volumes, and the use of the Greek meander and small gilt suns to corners, as in Hobson, *Abbey*, n.101. Frye was apprenticed in Germany and settled in England in the 1790s. He may have worked for Edwards of Halifax as well as on his own in Halifax, where this binding was likely produced.

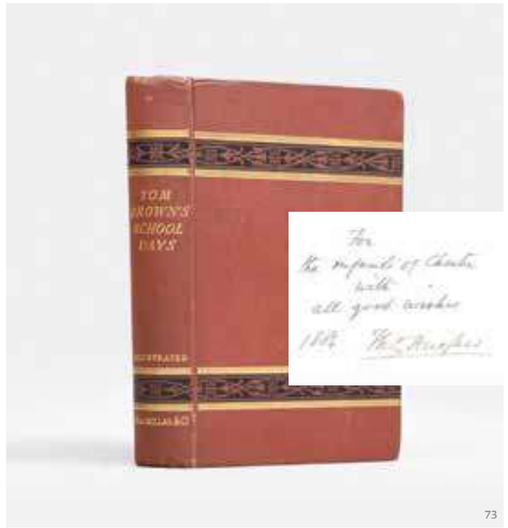
Provenance: Walter Ramsden Fawkes – gift to George Walter Wrangham – thence by direct descent until sold, Christie's London, 28 November 2001, lot 71.

2 vols, quarto (292 × 220 mm). pp. [ii], 186; [ii], 187–371, [i]. A total of 191 added interleaved manuscript leaves. Without the 15 preliminary pages called for by Brooks. Extra-illustrated with two contemporary watercolours of rural scenes, unsigned, mounted on paper and bound as frontispieces, with tissue guard. Early 19th-century English straight-grain red morocco, covers elaborately gilt, outer border with green morocco inlays and gilt Greek meander, small gilt suns to corners, inner border double gilt ruled and interlacing, central panel with gilt pointillé cornerpieces with small suns and tendrils, and gilt arms of W. R. Fawkes, raised bands, compartments with gilt pointillé decoration, double gilt ruled with green morocco inlays, two gilt-lettered green morocco labels, inner edges gilt, blue silk doublures bordered with gilt roll, all edges gilt, silk bookmarks. Housed in two contemporary gilt-ruled diced russia pull-off leather cases and a recent morocco-backed box by James Brockman. Handful of very lightly smudged ink underlings to verso of first text leaf in vol. 2, likely someone seeking to delete Wrangham's rare underlining. Minimal rubbing of two cornerpieces on front cover of vol. 1, title pages a trifle toned, occasional very light offsetting from pencilled lines on added blanks, faint water stain to extreme lower outer blank corner of a handful of central gatherings in vol. 2: a fine copy. ¶ Brooks 493; Ebert 10232. L. A. Bailey, "Walter Fawkes, 1769–1825 Patron of the Arts", University of Glasgow, 2024; G. D. Hobson, *English Bindings 1490–1940 in the Library of J. R. Abbey*, 1940. For Frye, see Mirjam M. Foot, "A Binding by Bartholomew Frye c. 1820", *The Book Collector*, Spring 1988, p. 92.

$45,000 181128

71

72



73

72

HUGHES, Thomas. The Scouring of the White Horse; Or, the Long Vacation Ramble of a London Clerk. *Cambridge: Macmillan and Co., 1859*

PRESENTED TO HIS FELLOW OLD RUGBEIAN

First edition, pre-publication presentation copy, inscribed by the author on the half-title, "Author's presentation copy. Wm John Evelyn Esqre. With the kindest regards of his old schoolfellow and friend the author, 1858."

Both the author and the recipient (1822–1908), the latter a descendant of the famous diarist, attended Rugby School in the late 1830s and served as members of parliament, Hughes for the Liberals and Evelyn for the Conservatives. In 1870, Evelyn addressed a poem ("The Lesson of the Past") to Hughes, "on an occasion when Mr. Hughes put forward some optimistic social theories which William Evelyn thought destined to disappointment" (Evelyn & Blunt, p. 474).

Provenance: 20th-century Evelyn posthumous bookplate on front pastedown – purchased by SCM at Laurence Drizen sale, Sotheby's London, 4 June 2015, lot 71.

Octavo. Double-page additional engraved title, engraved vignettes in text, all after Richard Boyle. With 8 pp. publisher's advertisements at end. Publisher's presentation binding of dark red morocco-grain cloth, spine and boards decoratively blocked in gilt, bevelled edges, brown coated endpapers, edges gilt, binder's ticket (Burn) on rear pastedown. Housed in custom purple quarter morocco solander box. Contemporary pencil annotations, likely in recipient's hand, on p. 71 and rear free endpaper verso. Binding generally bright, a little marking, light foxing internally: an excellent copy. ¶ Helen Evelyn & Wilfred Scawen Blunt, *The History of the Evelyn Family: With a Special Memoir of William John Evelyn*, 1915.

$1,750 181104

73

HUGHES, Thomas. Tom Brown's School Days. *London: Macmillan and Co., 1882*

Sixth edition, presentation copy inscribed by the author on the half-title, "For the Infants of Chester with all good wishes, 1884, Thos Hughes". Hughes moved to Chester around 1882, shortly after his appointment as a county court judge.

Loosely inserted is a small slip of paper inscribed "Yours very truly, Tho. Hughes". Apparently unrelated and originally pasted onto a different object, it was married with this copy at a later date.

Octavo. With 7 plates. Original brown cloth, spine lettered in gilt, spine and covers decorated in blind, black, and gilt, blue coated endpapers. Later ownership inscription "H. Campbell, Vicar's Cross" on the front free endpaper. Extremities lightly rubbed, front joint cracked at p. 1 but firm, light foxing and toning on outer leaves, else generally clean. A very good copy.

$1,200 181011

74

HUGO, Victor. Le roi s'amuse, drame. *Paris: Eugène Renduel, 1832*

IN A FINE FRENCH BINDING

First edition of Hugo's verse drama, performed once then censored for 50 years for its irreverent portrayal of a monarch, despite its Renaissance setting. The story provided the basis for Verdi's *Rigoletto*.

SCM *I purchased this from Larry McMurtry and his partner Marcia McGhee Carter at Booked Up in Georgetown, DC, in 1980.*

Octavo (210 × 130 mm). Illustrated title page. Contemporary red crushed morocco by Emile Rousselle, spine lettered in gilt, compartments richly gilt, French fillet to covers, wide gilt inner dentelles, French curl marble patterned endpapers, edges gilt, yellow, orange, and green striped bookmarker. Nineteenth-century bookseller's note tipped into verso of front free endpaper. Front joint a touch tender, else a fine copy.

$1,400 181013

74

75

75

HUGO, Victor. Les Misérables. Authorized English Translation. *London: Hurst and Blackett, successors to Henry Colburn, 1863*

"A MAN COULD BE JUDGED FAR MORE SURELY FROM WHAT HE DREAMS THAN FROM WHAT HE THINKS"

Third edition of the authorized English translation. First published in full in October 1862, the Sir Frederic Wraxall translation was preceded only by the first two instalments of the pirated version which was published in New York between June and July of the same year. The original French edition appeared earlier in 1862.

Provenance: A childhood gift from Dudley Massey to SCM.

3 vols, octavo. Original purple pebble-grain cloth, spine lettered and decorated in gilt, covers decorated with blind floral border, pale green coated endpapers. Armorial bookplate of Francis Edward Foster Barham (1859–c. 1940) on front pastedowns. Spines faded, spines and joints lightly worn, cloth a little marked, inner hinges of vol. II cracked, others tender, sporadic foxing, still a good set.

$1,750 181012

76

HUGO, Victor. Toilers of the Sea. Authorized English translation by W. Moy Thomas. *London: Sampson, Low, Son & Marston, 1866*

"TO GAZE INTO THE DEPTHS OF THE SEA, . . . BEHOLDING THE VAST UNKNOWN, AND FROM ITS MOST TERRIBLE POINT OF VIEW"

First edition in English of *Les Travailleurs de la mer*, Hugo's allegorical adventure novel set in Guernsey, where he lived in exile.

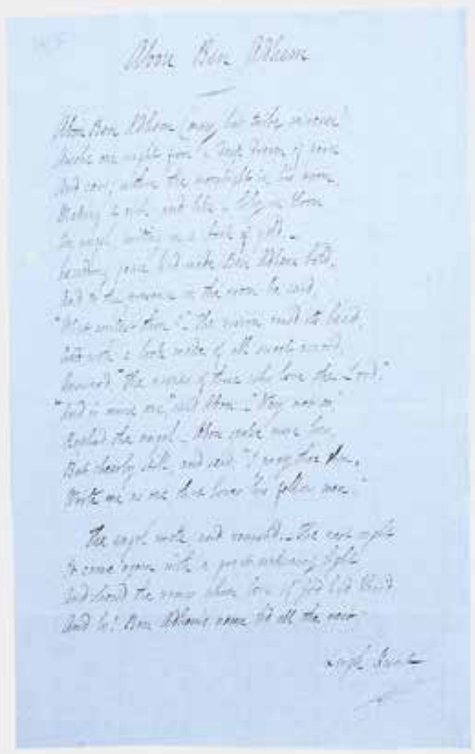
"Like his obscure American contemporary, Herman Melville, Hugo was fascinated by the life of seafaring men which he saw all around him at Guernsey . . . He took copious notes on the construction of ships and navigation, and on the folklore and oceanography of the Channel Islands region. To his poet's ear the mariner's technical vocabulary seemed entrancing, and he filled his novel with a wealth of nautical lingo" (Josephson, pp. 456–7).

Purchased by SCM from Pickering & Chatto, December 1980.

3 vols, octavo. Vol. III with 2 pp. adverts dated 30 March 1866 and 16 pp. adverts dated 1 February 1866. Original green cloth, spines lettered and stamped in gilt, covers stamped in blind, brown coated endpapers. Rubbed, edges bumped with minor wear, head of vol. I front joint repaired, small spot of wear to foot of vol. III spine with loss of gilt, inner hinges splitting, browning to outer leaves, occasional spots and neat pencil annotations, these minor flaws notwithstanding, a very good copy. ¶ Sadleir 1241. Matthew Josephson, *Victor Hugo: A Realistic Biography of the Great Romantic*, 1942.

$1,400 181014

76



77

anthologies, and it was firmly embedded in the popular canon of memorable verse.

Provenance: purchased from the dealer James F. Drake in 1938 by Halsted B. Vander Poel (1911–2003); his estate sale, Christie's, 3 March 2004, lot 101 – to Roy Davids (1943–2017), sometime head of Sotheby's book department and manuscript collector; his sale, Bonhams, 22 November 2011, lot 89.

Single leaf, folio (296 × 184 mm), blue paper watermarked 1855, 18 lines written in black ink, titled and signed by the author. Housed in a custom dark green morocco-backed slipcase and card chemise. Edges neatly trimmed, three horizontal creases where folded, very good condition.

$13,500 181015

78

ILLUMINATED MINIATURE. Pentecost. *Netherlands, second half of the 15th century*

RADIANT DEVOTION

A vibrant Pentecost scene from a Netherlandish Book of Hours. At the centre, the Virgin Mary is seated in a deep blue mantle, while the Apostles gather around her as the Holy Spirit descends in the form of a dove from above. An owl is nestled in the lower margin of the border.

Ornate borders with scrolling foliage, naturalistic flora and fauna, and architectural interiors are typical of Southern Netherlandish and Flemish illumination from the late 15th and early 16th century. The style and composition is reminiscent of works by artists of the Utrecht school (see, for example, Walters Ms. W.182) or active in Bruges (see Walters Ms. W.183 and 184).

Provenance: The Heirs of Grace Phillips Johnson, sale, Christie's New York, 21 October 1977, lot 96.

Illuminated miniature and border on vellum (133 × 105 mm), panted in gold and colours. Presented in a gilt frame with UV protective glass. A little rubbing in outer margins of miniature, otherwise well preserved and with gilt bright; small bump to edge of frame on the back. A very good example.

$4,500 181092

78

77

HUNT, Leigh. Autograph manuscript signed of "Abou Ben Adhem". *No place, c. 1855*

"AND LO! BEN ADHEM'S NAME LED ALL THE REST"

A fine autograph presentation manuscript of one of the most widely read and affectionately remembered short poems of the 19th century, neatly written and signed clearly by the author, on paper watermarked 1855 and therefore written not long before Leigh Hunt's death in 1859.

The first known appearance of this poem is in an album kept by Anna Maria Hall, whose husband published it in 1834, in his gift book *The Amulet*. The poem is based on the Islamic belief that, on the night of Nous Shaaban, Allah takes the golden book of mankind and crosses off the names of those whom he loves and are being called to him in the coming year. Leigh Hunt's source for this was Barthelemy d'Herbelot, *Bibliotheque orientale*, first published in 1697. However, while d'Herbelot has Abou-Ishak-Ben-Adhem ask God to write him down as one who loves the Lord ("ecrivez-moi, je vous prie, pour l'amour d'eux, en qualite d'ami de ceux qui aiment Dieu"), Hunt's poem has him say "Write me as one, that loves his fellow men". These were to be the words engraved on Leigh Hunt's monument.

Although many would have been wary of Hunt's liberal views, the poem's central idea – that love of one's fellow humans may count for more than explicit religious profession – had an ecumenical appeal. The poem circulated widely in newspapers and

79

79

IRELAND. The Statutes at Large, passed in Parliaments held in Ireland: from the Third Year of Edward the Second, A.D. 1310, to the Twenty sixth Year of George the Third, A.D. 1786 inclusive. [Vol. I only, of 21.] *Dublin: George Grierson, 1786*

A splendid copy, in a richly gilt binding bearing the arms of George III, of the first volume of Grierson's second edition of the Irish Parliament's records, covering the years 1310 to 1612.

The gilt tools and their arrangement closely match those used on a set of the first edition of the *Statutes* (1765) bound by Boulter Grierson of Dublin for the Duke of Portland, now at Welbeck Abbey (Guinness collection, "case twelve"). Boulter is known to have printed and bound 538 sets of the 1765 edition; his son George succeeded him in 1784 and issued the enlarged second edition between 1786 and 1801. The present volume was therefore almost certainly bound in George Grierson's workshop.

Most finely bound sets of the *Statutes* have since been broken up and dispersed, now divided between institutional libraries and private collections. Notable presentations include a set for William Charles de Meuron, Earl Fitzwilliam (now in the British Library, 13 volumes), and another presented by George V to the Irish Free State in 1927 (now in the Royal Library, Windsor).

Provenance: Dukes of Devonshire, as Lords Lieutenant of Ireland – William A. Spowers (sale, Bloomsbury New York, 23 June 2009, lot 52). Acquired by SCM with the help of Robert Harding of Maggs, purchaser of all 21 volumes.

Folio (360 × 220 mm), pp. [16], xxv, [1], 477, [3]. Engraved vignette on title, engraved headpieces. Contemporary Irish red morocco, raised bands, green morocco labels, compartments gilt with all-over geometric and floral designs, elaborate gilt borders on covers incorporating monogram of King George III among leaves, flowers, stars, and pointille tools, the king's armorial centrepieces (Toronto stamp 16), board edges and turn-ins richly gilt, marbled endpapers, edges gilt, green silk bookmarker. Housed in a custom black cloth solander box. Gilt bright, a few light scuffs sometime discreetly retouched, slight toning on initial leaves, otherwise bright and clean: a fine copy. ¶ Exquisite and Rare Bookbindings from the Library of Benjamin Guinness, An Exhibition in Marsh's Library, Dublin, 2013.

$7,500 181105

80

JACQUIN, Nikolaus Joseph von. Miscellanea Austriaca ad botanicam, chemiam et historiam naturalem spectantia, cum figuris partim coloratis. *Vienna: Kraus, 1778–81*

UNCOMMON IN A FINE CONTEMPORARY BINDING

First edition of this profusely illustrated collection of botanical articles by Jacquin and his friends and colleagues. The highly detailed and beautifully coloured illustrations show plants, flowers, fungi, lichens, and a few insects, including previously undescribed species.

The plates were based on drawings by Jacquin (1727–1817) and engraved by Jakob Adam (1748–1811), a Viennese artist known for his small portraits of the royal family. Among the most relevant articles by Jacquin's friends, Hunt highlights "Plantae rariores Carinthiacae" ("The rarer plants of Carinthia"), by Franz Xaver von Wulfen, who carried out extensive fieldwork in the Eastern Alps. The genus "Wulfenia" was baptised in this work by Jacquin in Wulfen's honour.

Jacquin was a Dutch botanist who spent much of his career in Vienna, teaching at the university and serving as director of the botanical garden. He worked for five years on a royal commission collecting natural history specimens in the West Indies and Central America, and later published numerous illustrated botanical works.

According to the bibliographies, Volume I was not issued before 1779 and Volume II probably late in 1781 or 1782. The series was continued in four additional volumes and a supplement issued as *Collectanea austriaca* from 1786 through 1796.

SCM *I have never handled a finer copy of this Jacquin title, acquired from Randall House, Santa Barbara, CA, in 1989.*

2 vols, quarto (215 × 170 mm). With 44 hand-coloured copper-engraved plates. Woodcut ornaments on title pages, head- and tailpieces, initials. Contemporary panelled calf, alternating plain, sprinkled, and stained in multicolour, raised bands, compartments richly gilt, brown and green morocco labels, covers bordered in blind and gilt, board edges tooled in blind, marbled endpapers and edges. Housed in a red cloth slipcase. A fine copy, clean and well-margined. ¶ *Cleveland Herbal Collection* 535; Hunt 655; Nissen 975, Pritzel 4367.

$8,000 181017

80

81

81

JONES, Owen. The Preacher. *London: Longman & Co., 1849*

THE ABBEY COPY

First edition, in the deluxe issue binding of wood. It is decorated with a Gothic Revival design in a such a way that the boards appear carved. The firm of Remnant & Edmonds pioneered a technique for producing this effect by moulding the wood with heat. This publication splendidly displays the application of their method alongside Owen Jones's iconic binding design and illumination.

Owen Jones (1809–1874) was a leading figure in the resurgence during the Victorian era of the art of illumination. In 1841 he produced *Ancient Spanish Ballads*, the first of what Ruari McLean terms "illuminated books". These were gift books adorned with vivid medievalist manuscript decoration and often used devotional texts. Jones also designed the bindings for these volumes, which were often executed in novel ways in leather. *The Preacher*, however, is "the only book cover known to have been produced" by Remnant and Edmond's wood "carving" process (McLean, p. 31). It was also issued in blind-stamped red leather.

Provenance: John Roland Abbey (1894–1969), with his bookplate to front pastedown and initials, accession, number, and the date 18 April 1950 inked on the verso of the rear flyleaf; Abbey sale, Sotheby's London, 6 November 1967, lot 2425, £14, to H. M. Fletcher – purchased by SCM from Keith Fletcher at Firsts London 2023, £650, via Peter Harrington.

Quarto, pp. [ii], [36], [2], Chromolithographed throughout (34 chromolithographs in total) in blue, red, and gold on thick paper mounted on linen stubs. Original wooden boards heat-stamped by Remnant & Edmonds after a Gothic foliate design by Owen Jones, rebacked with an extended flat spine of black morocco blind-stamped with a geometric design, boards lettered in blind, brown coated endpapers, gilt edges. Housed in a custom black solander box. One lower outer corner worn, contents lightly foxed. A very good copy. ¶ Ruari McLean, *Victorian Publishers' Book-Bindings in Cloth and Leather*, 1973.

$1,750 181126

82

82

KELMSCOTT PRESS: MORRIS, William (trans.). The Tale of the Emperor Coustans and of Over Sea. *Hammersmith: Kelmscott Press, 1894*

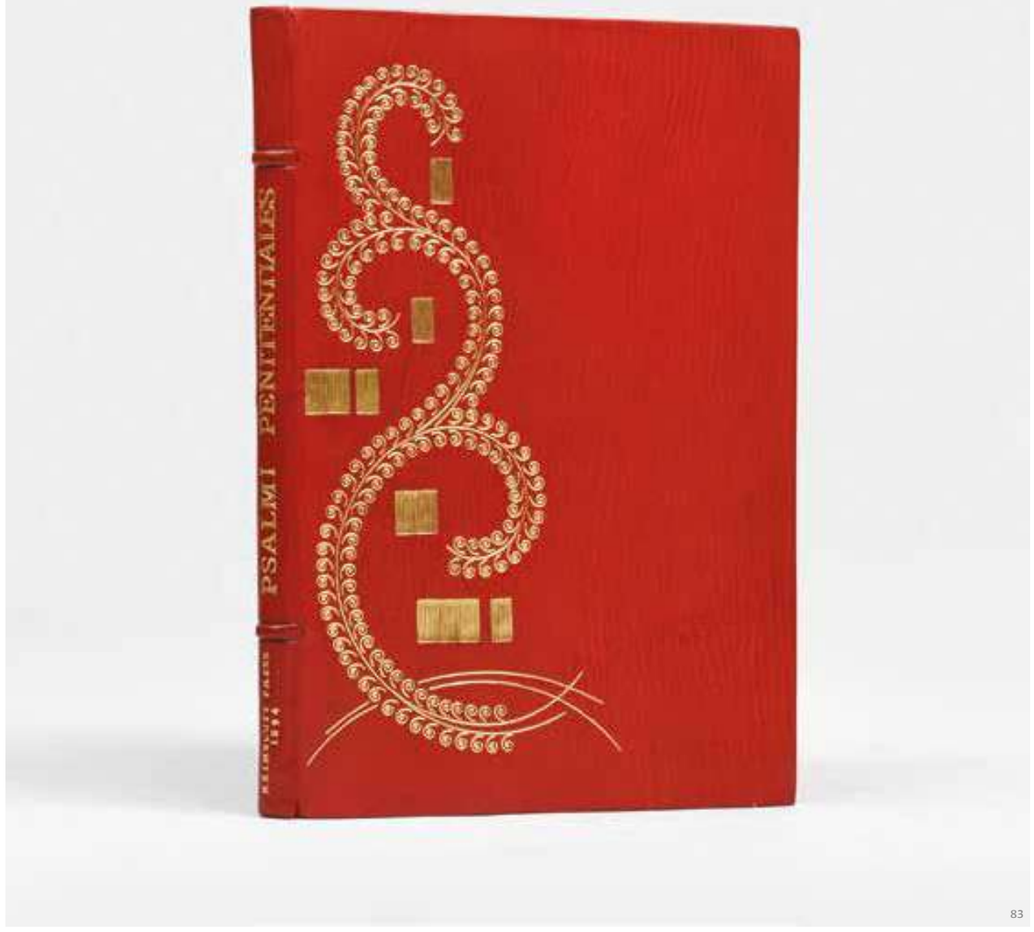
BOUND AT THE DOVES BINDERY TO COBDEN-SANDERSON'S DESIGN

First edition, one of 525 copies on paper, beautifully bound by the Doves Bindery in 1905 and stamped with Cobden-Sanderson's initials to distinguish it as his own design. The finishing is executed with tools he created before the founding of the bindery, and the Tudor rose motif seems to be the preferred pattern for this Kelmscott title.

Morris's translations for these two 13th-century French romances were subsequently collected as the first two of the four *Old French Romances. Done into English by William Morris* (1896).

Sextodecimo (144 × 105 mm). Engraved title page, initials, and borders, text printed in red and black in Chaucer type. Near-contemporary green crushed morocco, spine lettered in gilt, compartments tooled with Tudor rose and three-sprig leaf design, French fillet with dot-work border to boards enclosing dot work and leaf design cornerpieces, four gilt fillets with dot work and leaf cornerpieces to turn-ins, edges gilt with dotted fillet gauffering. Housed in a custom green cloth box. A fine copy. ¶ Peterson A26; Marianne Tidcombe, *The Doves Bindery*, 1991, 222.

$8,750 180986



83

83

KELMSCOTT PRESS. Psalmi penitentiales. *Hammersmith: Kelmscott Press, 1894*

BOUND LATE IN LIFE BY WILLIAM F. MATTHEWS

First edition, one of 300 copies on paper, finely bound in 1972 by William Frederick Matthews, "one of the greatest craftsmen of the 20th century" (Porter, p. 150). The publication, described by Jane Morris as "quite lovely . . . with a great deal of red", is adorned with vivid matching morocco and gilt wreaths echoing the printed decoration.

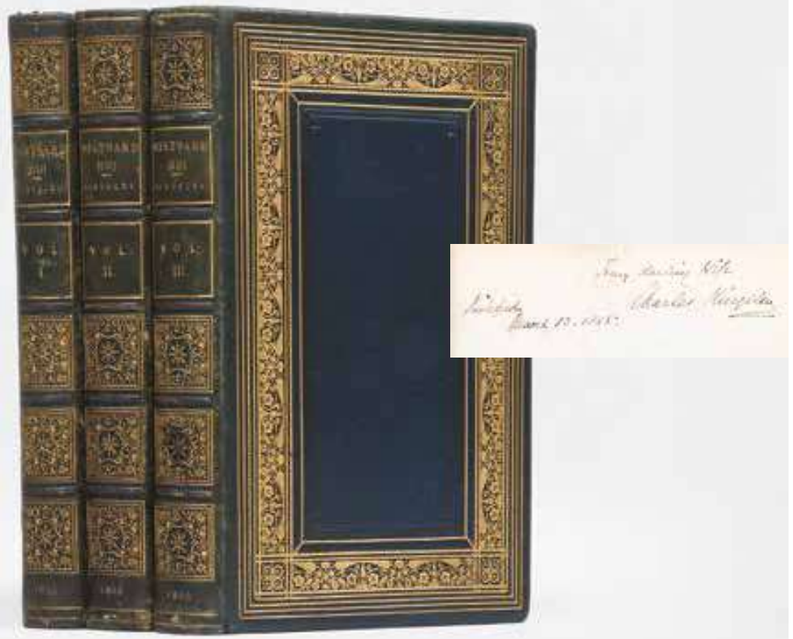
Matthews (1989–1977) began training at the age of 13 under Peter McLeish at the Central School of Arts and Crafts. In 1925 he won the gold medal at the Paris exhibition and a year later started his own practice. He also taught, and several of his pupils became illustrious binders. In 1976 he was the first binder to be awarded the City and Guilds Institute of London insignia.

The text comprises a rhymed version of the Penitential Psalms found in a manuscript of the Hours of the Virgin, written at Gloucester around 1440. It was transcribed and edited by F. S. Ellis (1830–1901), the manuscript and book dealer who collaborated with Morris on many Kelmscott productions.

Provenance: Stuart B. Schimmel, sale, Christie's New York, 17 May 1991, lot 55, purchased from Bryan Maggs by SCM after the sale. Bryan was a pupil of Matthews.

Octavo (203 × 143 mm). Printed in Chaucer type in black and red; 7 woodcut three-quarter page borders, numerous 3-line and 8-line initials. Finely bound in red crushed morocco, gilt-stamped W. Matthews 1972 at foot of rear turn-in, spine lettered in gilt with two raised bands, boards tooled with gilt wreaths and rectangles of irregular parallel lines, the same tooling to head and foot of both turn-ins, marbled endpapers, top edge gilt, fore and bottom edges uncut. Housed in a custom red half morocco solander box by Matthews. Boards bowed, else fine. ¶ Peterson A30. Catherine Porter, *Miller's Collecting Modern Books*, 2003.

$4,000 181035



84

KINGSLEY, Charles. Westward Ho! Or, the voyages and adventures of Sir Amyas Leigh, Knight, of Burrough, in the County of Devon, in the reign of Her Most Glorious Majesty Queen Elizabeth. Rendered into modern English. *Cambridge: Macmillan & Co., 1855*

INSCRIBED TO HIS DARLING WIFE, THENCE TO THEIR ADVENTUROUS DAUGHTER

First edition, presentation copy to the author's wife, inscribed in each volume on the half-title at the time of publication, "To my darling wife", signed "Charles Kingsley, Bideford, March 18. 1855". The set is further inscribed on the first half-title by his wife Frances Eliza (Fanny) Kingsley, presenting the set to their eldest daughter on her 32nd birthday, "Given to our dearest child, Rose Georgiana Kingsley, November 7. 1876. In Memoriam CK: FEK:".

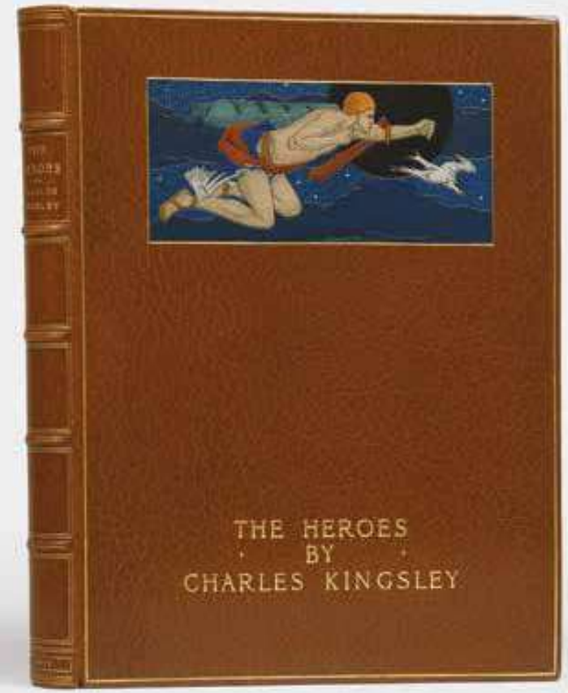
Rose was born on 7 November 1844 at Eversley, Hampshire, in the year her father become rector there. She wrote a number of books, including several on gardening. Her first book, *South by West* (1874) was edited by her father and published without her name on the title page; it describes her experiences in Colorado Springs in 1871 and travel into Mexico. In 1884 she founded Leamington High School for girls, now The Kingsley School, in Leamington Spa, Warwickshire, near the last home of her widowed mother. She died, unmarried, at Ramsgate, Kent, on 17 August 1925.

Provenance: Arthur A. Houghton Jr, leather book labels (his sale, Christie's London, 14 June 1979, lot 279).

SCM *As a celebration of Arthur Houghton's English literature sales in London I decided with my wife Raynee to purchase this evocative and handsome association copy for her in anticipation of the birth of our daughter Sarah Louise. Carolyn Horton & Associates was the go-to bindery for conservation here in Manhattan.*

3 vols, octavo (185 × 120 mm). With half-titles; without initial advert leaf in vol. I. Bound for presentation in contemporary dark greenish blue morocco by Nutt of Cambridge, spine lettered in gilt in two compartments and dated at foot, other compartments richly gilt, covers with wide gilt borders enclosing a single line blind frame, decorative roll to board edges and turn-ins, gilt edges. Housed in a custom quarter morocco folding case by Carolyn Horton. Spines a little rubbed and faded, else a fine set. ¶ Parris, p. 26; Sadleir 1340.

$10,000 181021



85

KINGSLEY, Charles. The Heroes, or Greek Fairy Tales for My Children. Illustrated after drawings by W. Russell Flint. *London: printed by the Riccardi Press and published for the Medici Society by Philip Lee Warner, 1912*

"FIT FOR A MOST DISCERNING COLLECTOR"

First Flint edition, number 54 of 500 copies printed on handmade paper. This copy is finely bound with an elaborate multicolour morocco onlay panel replicating one of Flint's illustrations, unusually heightened with hand-painted detail. It has the bookplate of the fine binding and private press aficionado Doris Louise Benz (1907–1984), and its excellent condition is characteristic of her collection.

The auction of Benz's library in 1984 was something of a surprise to the public, since she had amassed her collection very quietly for decades. The proceeds went to Dartmouth College, but she had stipulated that her books should be sold rather than donated to afford other individuals the enjoyment of purchasing and collecting them. Many of the volumes sold were bound by English binderies, such as this one from the London and Northamptonshire Birdsall Bindery.

Kingsley's collection of stories starring Perseus, Theseus, and the crew of the *Argonaut* was published in 1856. According to Lancelyn Green, "no one has caught the magic and the music and the wonder of the old Greek legends as Kingsley did" (p. 132). This title is one of a number of Riccardi publications for which Flint provided watercolours, and his work for the press established his reputation for his illustrations.

SCM *The 1984 sale of Doris Louise Benz's collection was one of the highlights of my career at Christie's New York. Stanley Brown, Dartmouth College librarian, telephoned me in London with the news that Benz had changed her will and instructed that Christie's had been chosen over Sotheby's to conduct the sale for the benefit of Dartmouth. Heritage Book Shop in Los Angeles and E. Joseph in London announced their combined bidding partnership at the auction. I bought this from them at the California Book Fair in 1985. I was particularly attracted by the Birdsall binding, which reminded me of a more lavish treatment the bindery had executed on a Kelmscott Chaucer from the Grace Phillips Johnson collection in New Castle, PA, sold at Christie's New York in 1978.*

Quarto (263 × 200 mm). Mounted colour frontispiece with tissue guard captioned in red, 11 plates, vignette title page printed in blue and black. Contemporary brown crushed morocco by Birdsall, spine and front board lettered in gilt, compartments and boards framed with single gilt fillet, painted multicolour morocco onlay panel to front board depicting Perseus, many gilt rolls and cornerpieces to turn-ins, cloudy marbled endpapers, top edge gilt, fore and bottom edges uncut. Housed in an orange cloth slipcase. A fine copy. ¶ Roger Lancelyn Green, *Tellers of Tales*, 1946; Ransom, p. 395.

$4,000 180965

86

86

LACTANTIUS, Lucius Coelius Firmianus. Opera. *Venice: Andreas de Paltasichis and Boninus de Boninis, de Ragusia, 12 March 147[9]*

FINE CONTEMPORARY ILLUMINATION AND EXTENSIVE EARLY ANNOTATIONS

A fresh copy of this incunable edition of some of the most influential works in Christian theology, with a fine contemporary illuminated border and initial, and with extensive early annotations. The frequently used Greek type is a "close copy" of Jenson's (Proctor, p. 126).

Known in the Renaissance as "the Christian Cicero", Lactantius (c. 250–c. 325) was adviser to Emperor Constantine. The first printed edition of his works, produced in Rome in 1465, was also the first dated book printed in Italy. Among his major works are the *Institutiones divinae*, a defence and apology of the Christian religion in the third-century Roman Empire; *De falsa religione* and *De origine erroris*, a critique of polytheism; *De ira Dei*, defending the concept of divine wrath against the Epicureans; and *De opificio Dei*, on natural theology and the nature of the soul. The extensive, detailed annotations gloss the most important concepts from the text, highlighting references to classical poets and philosophers.

Provenance: Lathrop C. Harper, 22 March 1956 – Elaine and Alexandre Rosenberg, sale Christie's New York, 23 April 2021, lot 110.

Folio (290 × 198 mm): a^{10} b–d^{8} e^{10} f–m^{8} M^{8} N^{6} n–r^{8} s–t^{6} u–x^{8} y^{6} z^{8} &^{9} Rx^{10}; 212 (of 214) leaves, lacking first and last blank, first gathering bound last. First text leaf (b1) within contemporary illuminated border with tendrils in blue, red, brown, green, and gold, and coat of arms at foot, initial illuminated in blue with fruit and flowers. Seventeenth-century polished calf, gilt ruled to a panel design, small gilt fleurons to corners, small gilt lozenge-shaped centrepiece to covers, raised bands, compartments gilt ruled with gilt fleurons, early manuscript author and title in ink to first compartment, marbled pastedowns, all edges gilt with small gauffering at head and foot. Extensive manuscript marginalia in a contemporary or near-contemporary cursive and an Italic hand, in black and red ink; c. 1700 inscription misattributing the marginalia to Philippus Beroaldus; 19th-century manuscript bibliographical note to front free endpaper verso; remains of 19th-century library ink stamp at foot of b1 verso. Minor repairs to extremities and to small tear on front cover, joints rubbed, some show-through on b1 verso from gilt on recto, marginalia occasionally trimmed but always legible: a very good copy. ¶ ISTC il00008000; Goff L8; HC 9813*; BMC V 251; GW M16561. Karl & Faber, *Ausgewählte Werke aus zwei fürstlichen Bibliotheken und anderem Adelsbesitz*, 1932, n. 197; R. Proctor, *The Printing of Greek in the Fifteenth Century*, 1900.

$27,000 181138

Beroaldi manu
L. Coelii Lactãcii firmiani diuinaꝝ inſtitutionũ aduerſus gentes li/
ber primus de falſa religione ad Conſtantinum Imperatorem .
Quanti ſit & fuerit ſemper cognitio ueritatis: & q̃ nec ſine religione
ſapiẽtia: nec ſine ſapientia ſit probanda religio . Ca.i.
Magno & excellenti ingenio uiri cũ ſeſe doctrinæ peni
tus dedidiſſent quicquid laboris poterat impendi: cõ
temptis omnibus publicis & priuatis actionibus : ad
inquirendæ ueritatis ſtudiũ contulerunt . Exiſtiman
tes multo eſſe præclarius humanarũ diuinarũq; rer
inueſtigare ac ſcire rationem: q̃ ſtruendis opibus aut cumulandis ho/
noribus inhærere . Quibus rebus qm̃ fragiles terrenaq; ſunt: & ad ſo
lius corporis pertinent cultũ: nemo melior: nemo iuſtior fieri poteſt .
Erãt quidẽ illi ueritatis cognitiõe digniſſimi: quã ſcire tãtopere cupi/
uerũt: atq; ita ut eam rebus omnibus anteponerẽt. Nam & abiecisſe
quoſdã res familiares ſuas & renunciaſſe uniuerſis uoluptatibus con
ſtat: ut ſolam nudamque uirtutem: nudi expeditique ſequerentur :
tantum apud eos uirtutis nom̃ & auctoritas ualuit: ut i ea omne ſum
mi boni premiũ prædicarẽt. Sed neq; adepti ſunt id quod uolebãt : &
operã ſimul atq; induſtriã perdiderũt: quia ueritas ideſt arcanũ ſum
mi dei: qui fecit omnia ingenio ac propriis non poteſt ſenſibus cõpre/
hendi: alioquin nihil inter deũ hominẽq; diſtaret: ſi conſilia & diſpo/
ſitiões illius maieſtatis æternæ cogitatio aſſequeretur humana . Quod
q; fieri nõ potuit: ut homini per ſeipſum ratio diuina noteſceret: non
eſt paſſus hominẽ deus lumẽ ſapientiæ requirẽtem diutius oberrare:
ac ſine ullo laboris effectu uagari per tenebras inextricabiles: Aperuit
oculos eius aliquando: & notionem ueritatis munus ſuum fecit: ut &
humanam ſapientiam nullam eſſe monſtraret: & erranti ac uago ui
am conſequendæ immortalitatis oſtenderet . Verum quoniam pau
ci utũtur hoc celeſti beneficio ac mũere: quod obuoluta in obſcuro
ueritas latet: eaq; uel cõtemptui doctis eſt: quia idoneis aſſertionibus
eget: uel odio indoctis ob inſitam ſibi auſteritatem : quã natura ho/
minum procliuis in uicia pati non poteſt . Nam quia uirtutibus ama
ritudo permixta eſt: uicia uero uoluptate cõdita ſũt illa offẽſi: hac de
liniti ferũtur in præceps ac bonoꝝ ſpecie falſi mala pro bonis ample/
ctuntur. Succurrendum eſſe his erroribus credidi: ut & docti ad ue/
rã ſapiẽtiã dirrigãtur & indocti ad uerã religionẽ. Quæ ꝓfeſſio mul
to melior: utilior: glorioſior: putãda ẽ: q̃ illa oratoria in qua diuerſati

86

87

LE MAOUT, Emmanuel, & Paul-Antoine Cap. Les trois règnes de la nature. (Histoire naturelle des familles végétales; Histoire naturelle des oiseaux; Muséum d'Histoire Naturelle.) *Paris: Curmer, 1853–54*

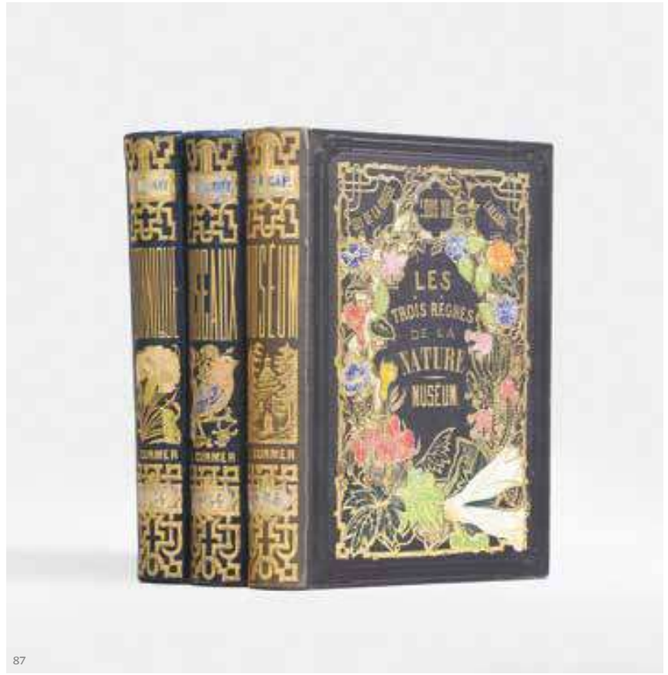
First editions of *Histoire naturelle des oiseaux* and *Muséum d'Histoire Naturelle*, second of *Histoire naturelle des familles végétales*. These splendidly illustrated volumes, which include a detailed account of the Parisian Museum of Natural History, are presented in the spectacular original cloth.

Histoire naturelle des familles végétales was published in 1852. The *Trois règnes de la nature* series also included two volumes on mammals.

Purchased Christie's New York, 1 October 1980, lot 143.

3 vols, quarto. Frontispieces (*Muséum* hand-coloured), *Oiseux* with 35 plates (15 hand-coloured), *Végétales* with 42 plates (23 hand-coloured), *Muséum* with 41 plates (14 hand-coloured, 3 double page), many wood-engravings to text. Original blue blind-stamped wave-grain cloth, spines lettered in gilt, spines and boards elaborately block in gilt with varicoloured details in relief, yellow coated endpapers, edges gilt. *Muséum* spine faded and foot worn, bindings minimally rubbed and presenting very well, endpapers occasionally marked, *Oiseaux* and *Muséum* cracked at rear hinges but firm, the odd blemish to contents. A very good set.

$1,750 181023



87

88

88

LEONARDO DA VINCI. The Codex Hammer, Translated into English and Annotated by Carlo Pedretti. *Florence: Giunti Barbera, 1987*

THE AUCTIONEER'S COPY

First edition, number 468 of 963 copies, of this in-depth study of the Codex Hammer, previously known as the Codex Leicester. SCM sought out, secured for auction, catalogued, and sold the original manuscript to Bill Gates for $30,802,500 in 1994.

Composed in 1506–15, the codex collects observations on astronomy, the properties of water, rocks, fossils, and air. It was first named after Thomas Coke, Earl of Leicester, who purchased it in 1719. Armand Hammer bought it in 1980 in the Leicester auction sale and commissioned Carlo Pedretti – a scholar of Leonardo – to compile the loose pages of the codex into its original form. The present edition is the result of over five years of Pedretti's work; the monograph comprises a detailed analysis of the codex with illustrations, a critical transcription, and a full translation into English.

Appended is a photographic facsimile of the Codex, true to size, and of Hammer 20, a sheet of figure studies by Leonardo.

Together, 3 items: monograph, large folio, illustrated throughout; colophon sheet and facsimile of Hammer 20, in separate folder; facsimile of the Codex Hammer (300 × 225 mm), 36 leaves. Monograph: original wrappers, untrimmed. Codex Hammer facsimile: reproduction of original leather. Housed in the original brown solander box. Spine ends of monograph wrapper a little chipped and nicked, a fine copy in near-fine wrapper. Colophon sheet, facsimiles, and box in fine condition.

$6,000 181156

89

89

LEWIS, Matthew Gregory. Poems. *London: Printed by D. N. Shury, and sold by Hatchard, 1812*

THE SADLEIR–BRADLEY MARTIN COPY

First edition of the author's only collection of poetry and the last of his works to be published in his lifetime. Also known for his gothic novel *The Monk* (1796), Lewis's poetry was an early influence on Sir Walter Scott: "Scott himself readily testifies to this" (Peck, p. 122).

Lewis's biographer describes the collection as "graceful neoclassical odes and lyrics . . . The twenty-seven poems exhibit over a dozen stanza patterns, all prosodically flawless and with scarcely a forced line" (Peck, p. 147). The anthology appeared a month after the author's father died, when Lewis inherited the entirety of his father's estate.

Provenance: Michael Sadleir, collector, bibliographer, and author; book label – H. Bradley Martin, collector; bookplate; his sale, Sotheby's New York, 1 May 1990, part of lot 3008 – SCM, purchased from Maggs at the sale.

Octavo. Original boards, spine with paper label, edges untrimmed, a few leaves unopened. Housed in a custom red fleece-lined cloth chemise and slipcase. Spine toned, foxing to boards, endpapers, and edges. A very good copy. ¶ Louise F. Peck, *A Life of Matthew G. Lewis*, 1961.

$4,000 181024

90

LIGHTFOOT, John. Horae Hebraicae & Talmudicae, Impensae in Evangelium S. Lucae. *London: E. S. for Robert Boulter, 1674*

FROM THE LIBRARIES OF JEAN-BAPTISTE COLBERT AND THE BIBLIOPHILE THOMAS RAWLINSON

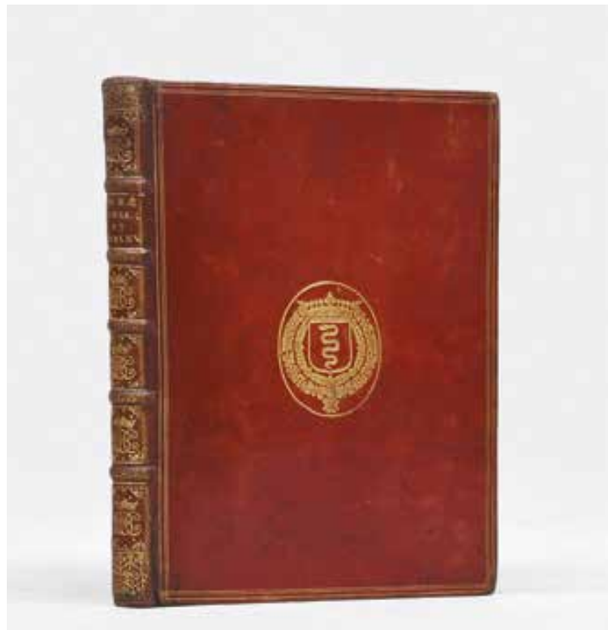
Early edition, bound for Jean-Baptiste Colbert, and later purchased and marked "collated & perfect" on the pastedown by Thomas Rawlinson.

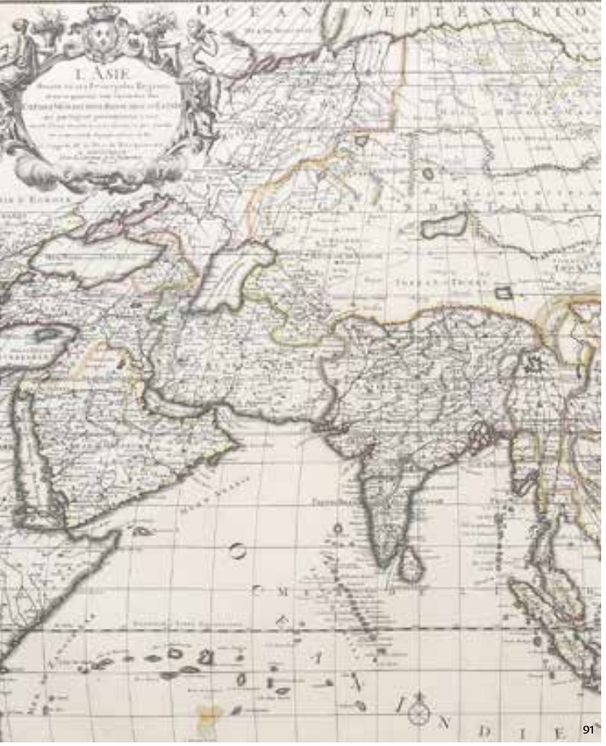
This scriptural commentary – the fifth part of a series of commentaries published under the same title – begins with an essay on sacred geography summarizing the places mentioned in the Gospel of Luke. The commentary *per se* is divided into short sections each opened by a line from the Gospel in Greek, and followed by Lightfoot's commentary based on Latin and Hebrew sources. John Lightfoot (1602–1675) was an English cleric and scholar of Hebrew studies, later vice-chancellor at Cambridge. He donated some of his books to Harvard University, but they all perished in a fire in 1764. The work first appeared three times – once in Cambridge and twice in London – in 1674, but the priority has not been established.

Provenance: Jean-Baptiste Colbert (1619–1683), first minister of state in 1661–83 under Louis XIV, one of the most influential political figures of his time (his manuscript ex-libris "Bibliotheca Colbertina" on the title page) – Thomas Rawlinson (1681–1725), an "omnivorous bibliophile"; his 16 library sales, which took place after his death, were remembered as "the largest library as yet sold in England" (De Ricci, pp. 45–6).

Small 4to (190 × 140 mm), pp. [4], 235, [1]. Occasional Greek and Hebrew text. Woodcut initials and head- and tailpieces. Contemporary French red morocco, covers triple gilt ruled, Jean-Baptiste Colbert's arms gilt to both, spine with gilt Bibliotheca Colbertina monogram, second panel gilt-lettered, all edges sprinkled red and blue. Title in ink visible through the front pastedown, possibly the bookseller's manuscript title on the original paper wrappers. Minor repair to joints at head and foot, covers lightly scuffed, couple of small scratches to lower cover, some marginal staining from binding glue on pastedowns, contents toned, slightly more on first and last few leaves: an excellent copy. ¶ ESTC R43410; Wing L2064. Seymour de Ricci, *English collectors of books & manuscripts*, 1960.

$3,500 181025


90



91

91

L'ISLE, Guillaume de. L'Asie divisée en ses Principales Regions, et ou se peuvent voir l'estendue des Empires Monarchies, Royaumes, et Estats qui partagent presentement L'Asie. Asia Divisa in Imperia, Regna & Status in quae Distribuitur, ad usum Serenissimi Burgundiae Ducis. *Amsterdam: I. Covens and C. Mortier, [c. 1700–30]*

"'THE FIRST SCIENTIFIC CARTOGRAPHER' AND THE FOREMOST GEOGRAPHER OF HIS AGE"

A map of Asia and the Middle East, based on the Sanson–Jaillot map published in *Atlas nouveau, contenant toutes les parties du monde* (first released in 1681). The map extends from Russia and Mongolia in the north to New Holland (Australia) in the south, from the Mariana Islands in the east to the eastern Mediterranean and Red Sea in the west.

Guillaume de L'Isle (1675–1726) was one of the foremost French cartographers after Sanson, responsible for a drive towards greater accuracy in maps. He was a disciple of Cassini and was elected to the Académie Royale des Sciences in 1702, which gave him access to the up-to-date information needed for his work. He produced groundbreaking maps of North America, corrected the longitude given to the Mediterranean Sea from 62 to 42 degrees, and was made chief geographer to Louis XV in 1718.

Copper-engraved map (510 × 590 mm), contemporary outline hand-colouring. Mounted, framed, and glazed (frame size 717 × 794 mm). Map bright, creased where folded, small closed tears at extremities not affecting printed area, [grey smudge on glass]: a very good copy, unexamined out of frame.

$2,750 181093

92

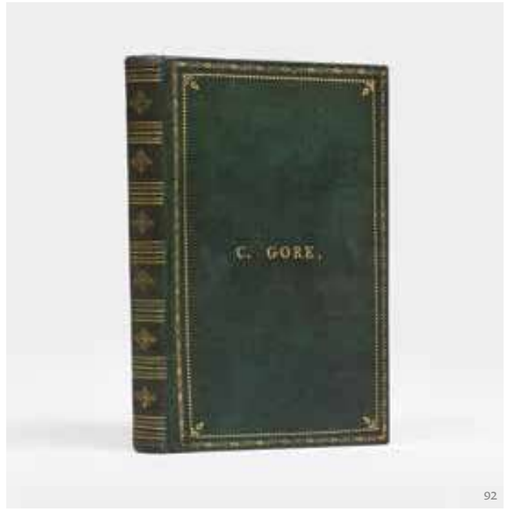
LITURGY; Unitarian. A Liturgy Collected for the Use of the Church at King's Chapel, Boston. *Boston: Joshua Belcher, 1811*

Second edition, expanded, in a lovely contemporary Boston binding executed for Christopher Gore (1758–1827), Massachusetts lawyer, Federalist politician, and U.S. diplomat. Gore's name is stamped in gilt on the front cover, and his ownership inscription is on the half title.

Born in Boston, Gore was educated at Harvard and closely allied with figures like John Adams and Rufus King. He was known for his support of the Constitution, commercial interests, and Anglo-American cooperation. Before serving as a U.S. Senator (1809–1813), he worked as U.S. Attorney for Massachusetts and a commissioner under the Jay Treaty, helping resolve post-Revolutionary War disputes between the United States and Great Britain. He died in Boston and his sermon was preached at King's Chapel on 11 March 1827.

Octavo (217 × 130 mm), pp. [viii], 360. Contemporary Boston green straight-grain morocco, smooth spine divided by gilt fillets, ornaments in compartments, covers bordered with gilt rolls, "C. Gore" in gilt on front cover, board edges and turn-ins gilt, marbled endpapers, edges gilt. Old pencil ownership inscription on initial blank. One corner slightly bumped, initial leaves foxed, contents mildly toned: very good copy.

$1,300 180964



92

93

MANNING, Frederic. The Middle Parts of Fortune. Somme & Ancre *London: The Piazza Press, issued to subscribers by Peter Davies, Ltd, 1929*

TO THE PUBLISHER WHO OCCASIONED IT

First edition, the dedication copy, inscribed by the author to the publisher in the second volume, "Peter Davies from (in XVIII century style) his obliged humble servant The Author". The printed dedication reads, "To Peter Davies Who made me write it". Sensing increased market demand for war literature, Davies requested that Manning write what eventually became one of the greatest of war novels. This copy is number 313 of 520 copies only, printing the unexpurgated text on handmade paper for subscribers.

Manning wrote the work while under strict supervision in Davies's flat, the publisher whisking away completed sheets from Manning's typewriter to prevent the delays of deliberation. Owing to the work's candid use of the vernacular of the common soldier, Davies felt the work was unpublishable for a wider audience in its original form. He therefore printed an expurgated text for the first trade edition under the title *Her Privates We*, taken from Guildenstern's line in *Hamlet* preceding "the secret parts of fortune".

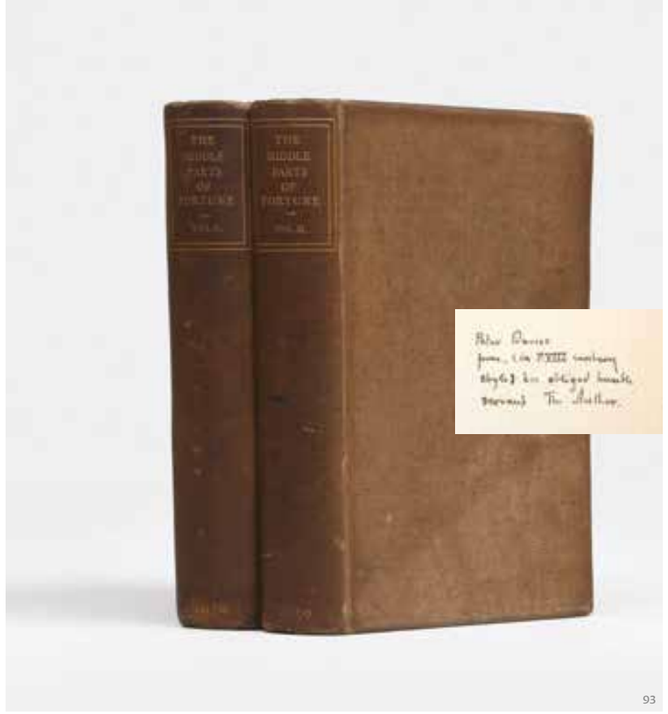
Manning never took public ownership for the anonymously published novel and died without fame in 1935. However, his authorship was detected by T. E. Lawrence, who praised it to Davies as "the book of books so far as the British Army-in-the-War is concerned . . . I always told everyone that [Manning] could, if he would, write greatly, but I never dreamed that time and the man would produce anything like this" (Orlans, p. 202). The book was also highly praised by figures such as Ernest Hemingway and E. M. Forster. Nonetheless, it was not until the reissue of the full text in 1977 that Manning received wider renown.

Peter Davies (1897–1960) is also notable for inspiring the name of Peter Pan, his first name being borrowed for the character by his informal guardian J. M. Barrie.

SCM *This was sold to me at a book fair by Adam Blakeney of Peter Harrington, and Glenn Mitchell provided an excellent catalogue description.*

2 vols, octavo. Original brown buckram, spines lettered in gilt, marbled endpapers, red silk bookmarkers, top edges gilt, others uncut. Housed in a custom brown cloth solander box by James Brockman. Spines darkened, cloth lightly marked and rubbed, slight wear to ends and corners, with small repair to vol. I spine at foot, occasional foxing. A very good copy. ¶ Falls, p. 292. Harold Orlans, ed., *Lawrence of Arabia, Strange Man of Letters*, 1993.

$12,500 181142


93

94

MARCUS AURELIUS. Meditations. *London: Arthur L. Humphreys, 1902*

A DOVES-STYLE BINDING

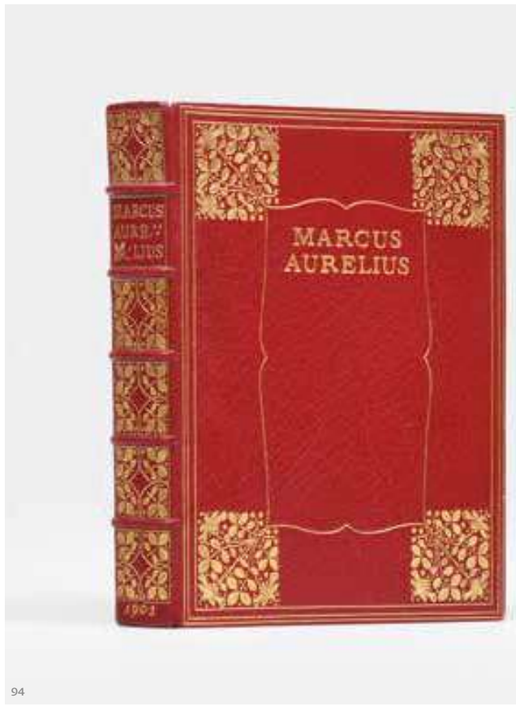
First Humphreys edition, in a lovely and well-preserved arts and crafts binding. Many of Humphrey's finely printed publications are found in handsome unsigned bindings, often to be sold at Hatchard's, where he was also a bookseller. This is a particularly nice example, and is evidently the work of a skilled binder, perhaps executed on commission, since it is stamped with initials.

The tooling strongly recalls that of the Doves Bindery. Cobden-Sanderson's work was much emulated, and even sometimes forged, in the early 20th century. "Some imitation by trade binders was because they genuinely liked his designs, but sometimes they were asked by collectors or booksellers for a binding in what was then called the 'modern style'" (Tidcombe, p. 458).

This edition of the Roman emperor's work is untitled, but his writings are commonly referred to as the *Meditations*. This collection of personal reflections, insights, and exercises in Stoicism remains a touchstone for much modern philosophical thought.

Square octavo (160 × 123 mm). Title page printed in red and black. Contemporary red crushed morocco, spine lettered in gilt, gilt leaf tooling with dot work detail to compartments, French fillet to boards enclosing dot work, leaf, and floral tooling at corners, arabesque gilt central panel with title lettered in gilt to front board, triple gilt fillet with corner dot work to turn-ins, foot of rear turn-in lettered "B.C.D. 1903", pink cloudy marbled endpapers, gilt edges. A fine copy. ¶ Marianne Tidcombe, *The Doves Bindery*, 1991.

$3,500 181033



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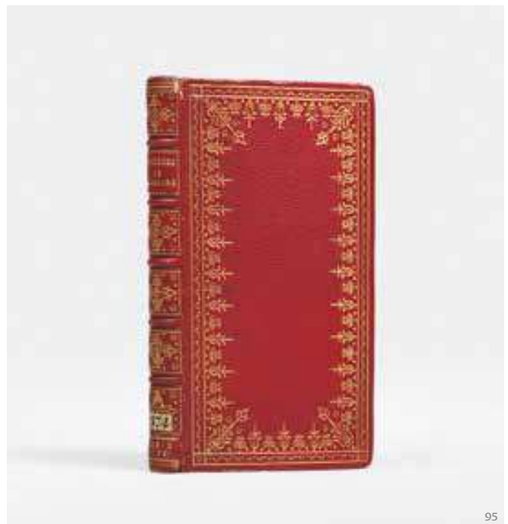

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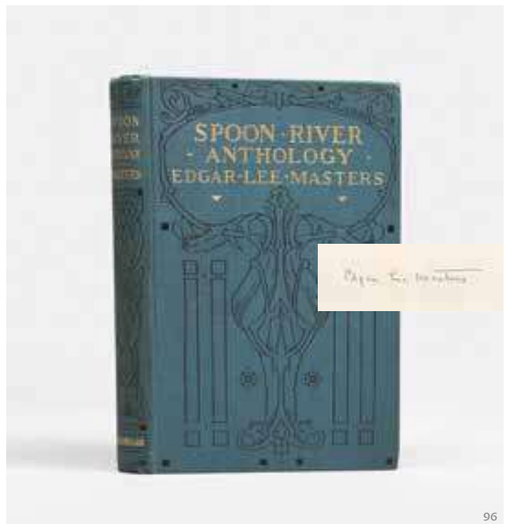


96

95

MARITIME HISTORY. Étrennes de la marine, ou connoissances nécessaires pour l'intelligence de la Guerre Maritime; ce qui a pour objet: La Mer & ses dépendances, les Vents . . . On y a ajouté, un petit Tableaux de Possessions des Etats-Unis dans l'Amerique Septentrionale, celles des Anglois, des François, des Espagnolis; un état des lus célèbres Victoires & Combats. *Paris: Veuve Duchesne, 1780*

A SAILOR'S COMPANION

First edition of this pocket-size gift book from the revolutionary period, in a charming contemporary binding. Thematically focused on maritime affairs, the book has chapters on the sea, winds, navigation instruments, ships, artillery, the navy and its organization, and a dictionary of nautical terms. The frontispiece features a diagram of a ship, with its various parts labelled and identified.

The volume additionally includes a description of American, English, French, and Spanish colonies in Northern and Central America, a list of famous battles won by the French against the English, and a calendar for the year 1780.

The practice of giving books as New Year's gifts (*étrennes*) began to develop in France in the 18th century, particularly in the form of pocket-sized almanacs sold for 1 January. Over time, the *livres d'étrennes* evolved into a distinct genre, with the practical function of the almanac gradually giving way to lighter content and decorative illustrations.

Provenance: Scott Library, Collection of the Institution of Naval Architects, book label; sale, Christie's, 4–5 December 1974, lot 162, purchased by SCM.

SCM *The entire Scott Library was originally offered for sale as one lot at auction in 1905 and remained unsold. It was donated to the [Royal] Institution of Naval Architects and comprised my last catalogue endeavour in London before moving to New York in 1975.*

Duodecimo (120 × 60 mm), pp. viii, 155, [29]. Folding engraved frontispiece. Woodcut head- and tailpieces, *Calendar* at end within black border. Late 19th-century red morocco by McKelvie of Greenock, spine with raised bands, compartments lettered and decorated in gilt, covers with elaborate pointille floral border, board edges and turn-ins tooled in gilt, marbled endpapers, edges gilt. Small shelf label on foot of spine. Spine ends and corners rubbed, sporadic foxing, small damp stain in margin of last gathering. A very good copy.

$2,750 180990

96

MASTERS, Edgar Lee. Spoon River Anthology. *New York: The Macmillan Company, 1915*

FIRST EDITION, SIGNED BY THE AUTHOR

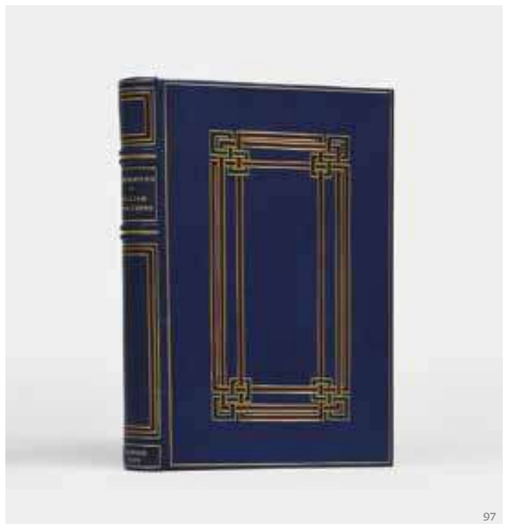
First edition, signed by the author, of this classic of American literature, praised in an early review by Ezra Pound: "At last! At last America has discovered a poet".

Edgar Lee Masters (1868–1950) grew up in Lewistown, Illinois, where the local atmosphere, Oak Hill cemetery, and Spoon River provided great poetic inspiration throughout his life. *Spoon River Anthology* appeared first in weekly instalments in *Reedy's Mirror* from May 1914, under a pseudonym. "Masters's *Spoon River Anthology* (1915) proved to be an extraordinary book in its subject, form, and effect. Ostensibly a collection of fictional epitaphs, it captured a regional idea of small-town life and disseminated it so widely that it helped shape the way many Americans conceived of rural communities for much of the twentieth century. Ultimately, *Spoon River Anthology* contributed to making the Midwestern small town, for a time, a mythological symbol of the nation itself" (Stacy, p. 2).

Provenance: Katharine de B. Parsons, bookplate; her sale, Sotheby Parke Bernet, 6 October 1976, lot 139.

Octavo (185 × 125 mm). Original cloth, covers and spine stamped in black and gold. Housed in a quarter blue morocco over cloth slipcase. Without dust-jacket, as usual. Corners and couple of central gatherings slightly bumped, a couple of leaves unopened: a fine copy. ¶ J. Stacy, *Spoon River America: Edgar Lee Masters and the Myth of the American Small Town*, 2021.

$2,750 181034



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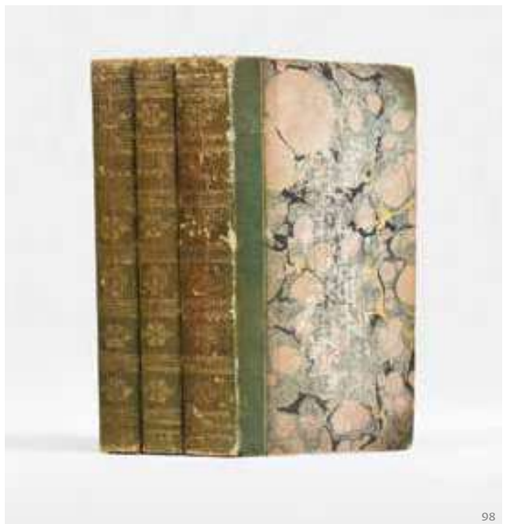


98

97

MATTHEWS, William Frederick. Bookbinding. A Manual for those interested in the Craft of Bookbinding. *London: Victor Gollancz, 1929*

A PRESENTATION BINDING FROM "ONE OF THE GREATEST CRAFTSMEN OF THE 20TH CENTURY"

First edition, presentation copy, bound by the author and inscribed on a blank facing the half-title, "To Ellen Matthews, with love from her husband 18/3/29".

Bernard Middleton, one of Matthews's illustrious pupils, remarked that "he linked the past securely to the future by teaching his considerable skills to a large proportion of the next generation of English bookbinders" (quoted in Glaister, p. 318). Matthews (1898–1977) began training at the age of 13 under Peter McLeish at the Central School of Arts and Crafts. By 1929, he had won the gold medal at the Paris exhibition of 1925 and had started his own practice, though he continued to teach. In 1976 he was the first binder to be awarded the City and Guilds Institute of London insignia.

This volume is accompanied by loosely inserted ephemera from Matthews's family.

Provenance: Purchased by SCM from Maggs at the 2008 Boston Book Fair.

Octavo (181 × 122 mm). Photographic frontispiece, 7 plates, illustrations to text. Contemporary blue morocco, spine lettered in gilt with two raised bands, compartments framed with gilt fillets and brown morocco onlay borders, single fillet to boards enclosing central panels of brown and green morocco onlay knotwork design, gilt inner dentelles, marbled endpapers, gilt edges. Housed in a custom blue and green cloth solander box. A fine copy. ¶ Geoffrey Ashall Glaister, *Encyclopaedia of the Book*, 1996.

$5,000 181106

98

MATURIN, Charles Robert. Women: or, Pour et Contre. A Tale. By the Author of "Bertram", &c. *Edinburgh: by James Ballantyne and Co., for Archibald Constable and Co., Edinburgh; Longman, Hurst, Rees, Orme, and Brown, London, 1818*

BEYOND THE BOUNDARIES OF THE GOTHIC GENRE

First edition of the author's first commercially successful novel. A biting satire on Methodism, the book offers a vivid portrait of contemporary Irish life as it traces the romantic entanglements of its two female protagonists.

In *Women*, "Gothic novel, national tale, society novel, and theological debate merge, not only attesting to the wide range of literary influences evident in Maturin's oeuvre but also effecting a striking plurality of voices – literary, religious, political, and otherwise" (Morin, p. 107). Maturin also explores the problematic issues of motherhood and domesticity, and offers a reflection on the role of women in society.

The story was favourably reviewed by Walter Scott and it later inspired Christina Rossetti to write five poems, including "Look on this Picture" and "Eva".

3 vols, duodecimo (172 × 102 mm). Contemporary half green morocco, smooth spines divided by gilt rolls, compartments lettered and decorated in gilt, marbled sides. Ownership inscription "Wilson" on front pastedowns. Spines toned, light wear at extremities, foxing to edges and intermittently to contents. A very good set. ¶ Sadleir 1670; Summers, *Gothic Bibliography*, p. 562; Wolff 4653. Christina Morin, *Charles Robert Maturin and the Haunting of Irish Romantic Fiction*, 2017.

$3,500 181036

99

99

MATURIN, Charles Robert. Melmoth the Wanderer A Tale. By the Author of "Bertram", &c. *Edinburgh & London: Archibald Constable and Company; Hurst, Robinson, and Co., 1820*

EARLY USE OF CLOTH

First edition of this gothic masterpiece, in a very early example of a cloth binding and rare thus. Cloth bookbinding was invented in England around 1820 by Archibald Leighton, the binder who developed a suitable type of cloth for use in case-binding. The technique was soon adopted and popularized by publisher Charles Pickering, who produced the first book in publisher's cloth – a miniature edition of Horace – in 1820 or 1821. The rose muslin of this set is very similar to that employed by Pickering for his earliest cloth bindings, and later by Bentley for his well-known Standard Novels series.

We have traced only one cloth-bound copy in auction records (Sotheby's 1969, "original cloth"); the most recent copy for sale in the original boards was offered at Sotheby's in 1934.

Maturin was, by marriage, an uncle of Oscar Wilde's mother, the poetess Speranza. "Wilde honoured Maturin by adopting the sobriquet Sebastian Melmoth on his release from Reading gaol" (*ODNB*). *Melmoth* is one of the main Gothic sources that inspired *Dorian Gray*. The book also exerted a major influence on Edgar Allan Poe, Charles Baudelaire, and Honoré de Balzac, who famously defined it as "the greatest creation of one of the greatest geniuses of Europe" and wrote the ironic sequel *Melmoth Reconcilié* (1832). It was later recognized by H. P. Lovecraft as "an enormous stride in the evolution of the horror-tale" (p. 119).

SCM *I read the Oxford World's Classic edition of this in 1971 and hoped that I would be able to acquire a first edition one day. I seized the moment during a business visit to London in November 1978 where my father sold this copy to me at Pickering & Chatto!*

4 vols, duodecimo. Lacking advertisement leaf at end of vol. IV. Contemporary rose muslin cloth over original boards, spines retaining the original printed labels, edges untrimmed. Housed in a custom blue cloth solander box. Contemporary ownership inscription of James Shackell on front free endpapers; loosely inserted newspaper article about Maturin from *The Times*, Saturday, 7 February 1981. Spines toned, labels a little rubbed and chipped, occasional light foxing and small marks, upper outer corners of vol. IV, N2,3 torn away with loss of page numerals. A very good set. ¶ Sadleir, XIX *Fiction*, 1667; Summers, *Gothic Bibliography*, p. 406; Wolff 4650. H. P. Lovecraft, *Supernatural Horror in Literature*, 2010.

$40,000 181037

100

MEURSIUS, Joannes. De populis Atticae liber singularis. *Leiden: Elzevir, 1616*

PRESENTATION COPY

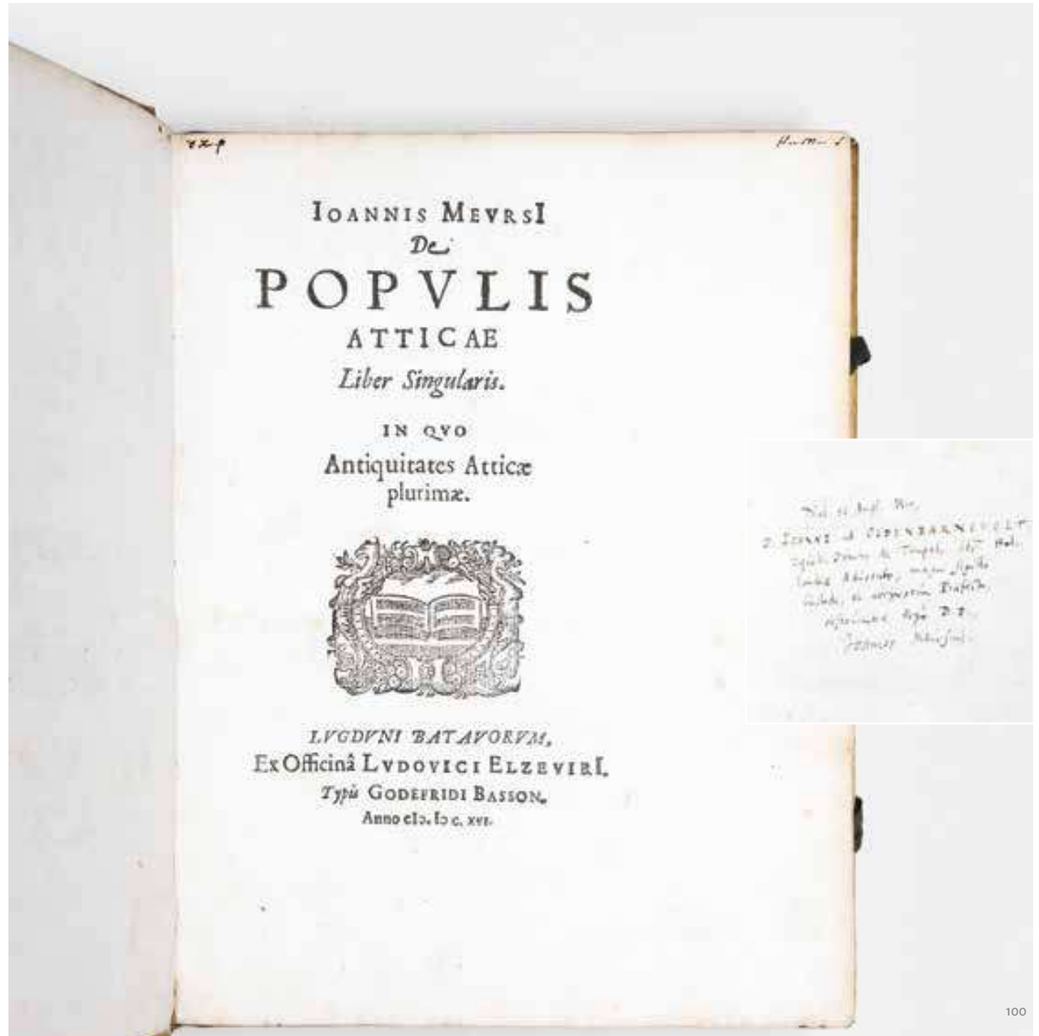
First edition, large paper copy for presentation, of this work on the ancient history of Attica. The influential humanist Johannes Meursius (1579–1639) presented this copy to his patron, the Dutch statesman Johan van Oldenbarnevelt (1547–1619), just three years before the latter's trial for treason and execution. The inscription on the front free endpaper is probably in Mersius's hand.

While serving as tutor to the children of van Oldenbarnevelt, Meursius travelled widely across Europe in the course of his patron's diplomatic missions before becoming professor at Leiden. His works on ancient history were highly regarded and influential for the breadth of information they drew from original sources, and were widely used as university texts. *De populis Atticae* is a compendium, arranged in Greek alphabetical order, of the many peoples recorded as having inhabited Attica in antiquity, listing all the references Meursius was able to trace in the original language.

Provenance: Arthur Crookes Newsum (1861–1934), JP, of Lincoln, his sale, Sotheby's, 29 April 1935, part lot 137, sold to Brompton.

Quarto (195 × 150 mm), pp. [xii], 149, [25]. Text in Latin and Greek. Title with woodcut printer's device, woodcut initials, and head- and tailpieces. Some lower margins untrimmed. Contemporary vellum over boards, four green silk ties, single blind ruled. Early manuscript price in ink to front front free endpaper recto and bibliographical notes in pencil dated 1912 to verso, early manuscript initials "δκρ" (in Greek letters) and "H-m-s (?)" to title. Spine label lost, contents occasionally lightly foxed or soiled at margins: a very good copy, clean and wide-margined. ¶ Willems 113; USTC 1011592.

$1,400 181107


IOANNIS MEVRSI
De
POPVLIS
ATTICAE
Liber Singularis.
IN QVO
Antiquitates Atticæ
plurimæ.
LVGDVNI BATAVORVM,
Ex Officinâ Lvdovici Elzevirl.
Typis Godefridi Basson.
Anno cIↃ. IↃ c. xvi.

100

101

MEW, Charlotte. Signed autograph manuscripts of four poems, including her first two published pieces. *[London:] 1901; 1914–15*

"SMILE, DEATH"

A revealing group of manuscripts, two exhibiting differences with the final published versions. In these poems, Mew reflects on mortality and collective and personal loss, writing in response to Queen Victoria's death and the unfolding trauma of the First World War.

Praised by Hardy as the best female poet of her generation, Mew (1869–1928) was much admired by her more famous contemporaries, including Ezra Pound and Virginia Woolf, despite having only turned to poetry in the second half of her life. Included here are copies of "January 22nd 1901" and "February 2nd 1901", the first of her poems to appear in print. They appeared anonymously in Volume 122 of the literary periodical *Temple Bar* in March 1901, under the combined title "V.R.I.", although advertisements for the journal identified Mew as the author. The titles cite the dates of Queen Victoria's death and funeral, and the pieces reflect the strictures placed by public opinion and the market on Mew and other aspiring poets. "They indicate the swiftness with which she responded to events (or at least public events) in her writing" (Copus).

The manuscript of "January 22nd 1901" is a fair copy, corresponding exactly with the published text. That for "February 2nd 1901" exhibits noticeable differences in phrasing and words across most lines and is likely a relatively late draft. The first line, "When wrapped in the calm majesty of sleep" is given, in the manuscript, as "When, wrapped in the last calm majesty of sleep," the word "last" added above the word "calm" as a replacement or insertion. The printed "Even to their sorrow, pulseless?" is given as "Even so pulseless in their sorrow?", and the published "mute indifference of death" is here "cold indifference of death". Throughout the manuscript, Victoria is addressed in the stuffier style of "thou" and "thy" (changed for print to "she" and "her").

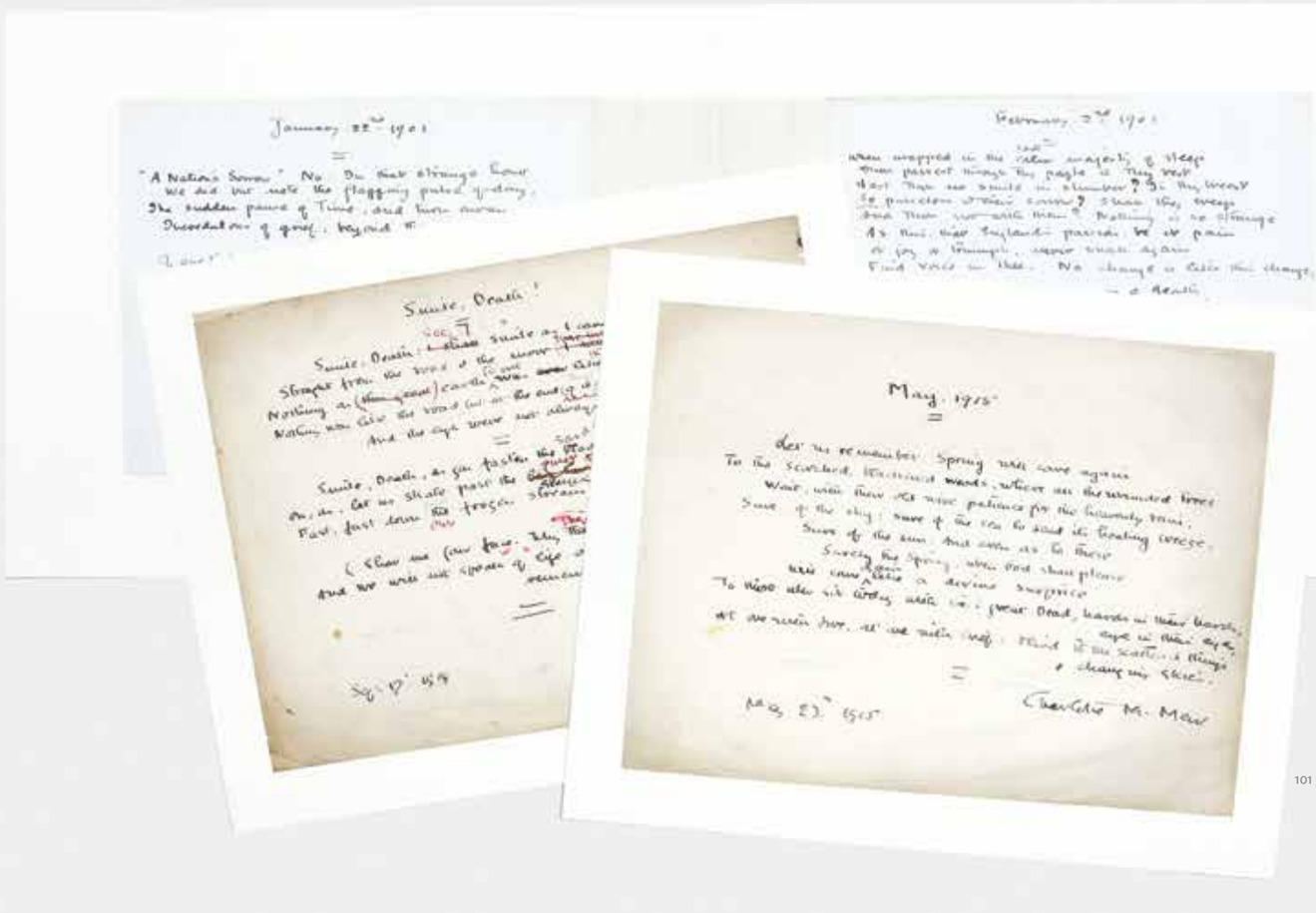
The third and fourth manuscripts are from over a decade later, by which time Mew's poetry had taken on a more unique prosody. Her draft of "Smile, Death", dated 17 September 1914 and here incorporating an exclamation mark after the title, is a working copy, comprising a draft in black ink and corrections in red ink and pencil. In terms of the evolution of the poem, the draft sits concurrent, with small variations, to another of the same day cited by Julia Copus, incorporating for example the same draft opening lines "Smile, Death: I shall smile as I come to you / Straight from the road and the moor I must leave behind". The red edits either agree with changes Mew made to a later typed clean draft of the poem or offer ultimately unused alternatives (for instance, "quiet willows" instead of "sleeping willows" in the second line of the second stanza).

The collection is completed by a fair copy, signed and dated 23 May 1915, of "May 1915", one of several Mew poems explicitly addressing war. "Unmarried, and having by then lost all her brothers, she had 'no men to give'; her poems dwell on the innocent children and the suffering wives and mothers. Mew invokes, but can no longer place absolute faith in, the healing powers of seasonal renewal" (Kendall, p. 46).

Provenance: Frederick B. Adams, Jr., his sale, Sotheby's London, 6 November 2001, part of lot 45 – to David Holmes, bookseller – to SCM.

Together, 4 autograph manuscripts signed: 2 sheets (175 × 210 mm), formed from repurposing pre-printed financial certificate of blue laid paper, each sheet with manuscript on blank side, mounted on stubs within hinged archival card portfolio (265 × 325 mm), front panel with typescript summary on laid-down sheet (175 × 215); 2 sheets wove paper (215 × 280 mm), "British Dominion Bond" watermark, each written on one side only and mounted along one edge to archival board (265 × 325 mm). Housed in custom blue quarter morocco solander box by Brockman. "Smile, Death" and "May 1915" exhibiting toning and dust-soiling, but overall a well-preserved collection. ¶ Julia Copus, *This Rare Spirit: A Life of Charlotte Mew*, 2021; Tim Kendall, *Poetry of the First World War: An Anthology*, 2013.

$20,000 181038



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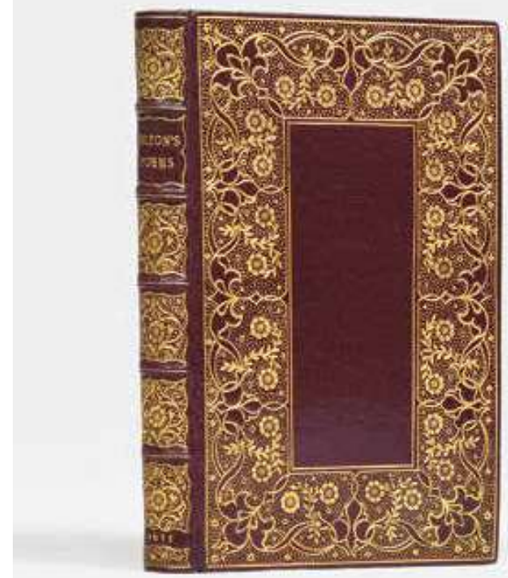


102

102

MILTON, John. Poems, &c. upon Several Occasions. Both English & Latin, &c. Composed at several times. With a small Tractate of Education to Mr. Hartlib. *London: Tho. Dring, 1673*

THE CHEVALIER COPY

Second and expanded edition, finely bound by Roger de Coverly stamp-signed on the rear doublure. For this edition, Milton revised the poems he first published in 1645 and added four others, including his sonnet on blindness ("When I consider how my light is spent . . . ") and "At a Vacation Exercise", both printed for the first time.

De Coverly (1831–1914) began his career as an apprentice to Joseph Zaehnsdorf, eventually forming his own bindery, where his pupils included T. J. Cobden-Sanderson and the younger Charles McLeish.

This copy is the second state, with the publisher's address "at the Blew Anchor"; the first state lists the address as "at the White Lion".

Provenance: Templeton Crocker (1884–1948), bookplate – Paul Chevalier, the distinguished collector of 20th-century bindings, his sale, Christie's New York, 9 November 1990, lot 22.

Octavo (170 × 111 mm), in two parts: pp. [viii], 165, [1], 117, [5]. The first part in English, the second in Latin with a separate title page. Finely bound by Roger de Coverly in late 19th-century purple crushed levant morocco, spine and covers richly decorated in gilt, compartments and covered panelled with flower and leaf ornaments, circlets, and pointillés, edges and turn-ins gilt, purple silk doublures and endpapers, marbled flyleaves, gilt edges. Housed in a red quarter morocco folding box by Zaehnsdorf for E. Joseph. Minimal marks and toning to contents, a well-preserved copy in a fine binding. ¶ ESTC R42174; Grolier *Wither to Prior* 573; Pforzheimer 724.

$6,500 180984

103

103

MOORE, Jonas. Modern Fortification: or, Elements of Military Architecture. Practised and Designed By the Latest and most Experienced Ingeneers of this last Age, Italian, French, Dutch, and English. And the manner of Defending and Besieging Forts and Places. With the use of a Joynt-Ruler or Sector, for the speedy Description of any Fortification. *London: Printed by W. Godbid, for Nathaniel Brooke, 1673*

A SUPERB PRESENTATION BINDING FOR THE EARL OF ESSEX

First edition, finely bound for presentation and inscribed by the author on the title page to Arthur Capell, 1st Earl of Essex (c. 1631–1683). As befitting the presentation, this copy is printed on large, thick paper.

Moore (1627–1679) came to the attention of Charles I as a young man and was appointed mathematics tutor to the Duke of York. Sometime before 1649, he moved to London and, with the assistance of William Oughtred, "the figurehead of English mathematics" (*ODNB*), he established himself as a teacher. Networking and good fortune led to his appointment in 1669 as Surveyor-General of the Ordnance, and he was knighted during the Third Dutch War (1672–4). He made his rooms in the Tower of London a hub of scientific activity and acted as a patron to both John Flamsteed and Edmund Halley.

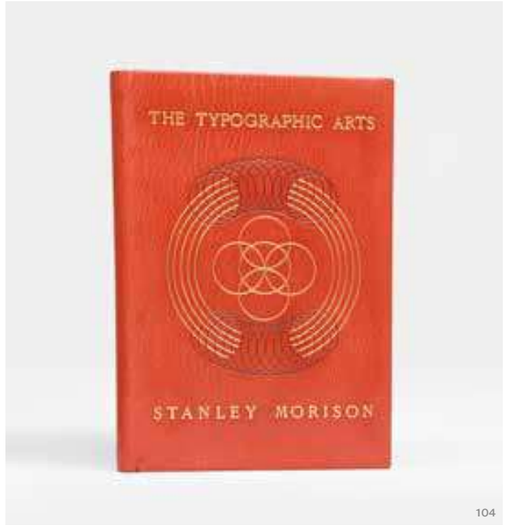
His professional prominence coincided with the peak of Essex's political career. The earl served as lord lieutenant of Ireland from 1672 to 1677, introducing reforms to the English army. During Essex's tenure, Moore undertook, in his capacity as surveyor-general, an examination of the dependency's stores and ammunition, making recommendations to Capell on strengthening the force at the king's disposal. After returning to England, Essex's fortunes took a downward turn, his implication in the 1683 Rye House Plot ensuring that he died in disgrace in the Tower.

Provenance: Algernon Capell, 1670–1710, 2nd Earl of Essex (1701 armorial bookplate on title verso) – Cassiobury Park, the estate of the earls of Essex (library label on rear pastedown) – sold as part of the dispersal of the Cassiobury library by Hodgson & Co., 23 November 1922, lot 43, to – A. S. W. Rosenbach – acquired in the purchase of Rosenbach's stock by John F. Fleming, American bookseller – his sale, Christie's New York, 18 November 1988, lot 256 – bought by SCM through Maggs Bros (Dudley Massey's collation mark from the first of the Cassiobury dispersals on rear free endpaper).

SCM *My father, Dudley Massey, joined Pickering & Chatto in 1921 at age 16. His collation mark here prompted my enthusiasm to own the book.*

Octavo (211 × 130 mm), pp. [xiv], 127, [1]. Engraved frontispiece, 10 folding engraved plates at end, decorative headpiece and initial. Contemporary presentation binding of black morocco, raised bands tooled in gilt, compartments richly gilt with floral and diaper tools, boards with double gilt fillet and central gilt panel (floral roll, stylized thistle outer cornerpieces, stylized tulip inner corners), front cover with gilt crowned monogram of Earl of Essex, board edges tooled in gilt, combed marbled endpapers, edges gilt. Housed in custom quarter morocco solander box. Touches of colour to spine, sporadic light foxing, lower corner of first few leaves with tiny loss, short closed tear at head of final text leaf: still a fine copy. ¶ ESTC R268; Taylor, *The Mathematical Practitioners of Tudor & Stuart England*, 227 & 357; Wing M2576.

$16,750 181040



104

105

104

MORISON, Stanley. The Typographic Arts. Two Lectures. *London: The Sylvan Press, 1949*

DIGNITY, SERENITY, AND INTEGRITY

First edition, in a handsome geometric binding by the craft binder H. J. Desmond Yardley (1905–1972). Yardley has stamped his name, 1968 (the year of the binding), and "ECL 38.34" on the lower rear turn in. The abbreviation refers to a passage in the Apocryphal book Ecclesiasticus: "But they will maintain the state of the world, and all their desire is in the work of their craft".

Yardley studied at the Central School of Arts and Crafts before being elected to the Guild of Contemporary Binders in 1956. His creativity evolved with his skills, and by the mid-1950s Yardley had moved away from the more traditional 19th-century bindings that characterized his earlier work. The circles present here are in line with his favoured geometric features seen in his later work and show Bernard Middleton's influence. Yardley greatly admired Middleton and had often sought advice and inspiration from his fellow craftsman.

Yardley's bindings "reflect the dignity, serenity, and total integrity of Desmond Yardley the man. Amateur he may have been, yet he brought to his craft the application and skill of a true professional" (Harrop, p. 250). His bindings have been exhibited in numerous institutions such as the British Library, V&A, and the Bibliothèque Royale, Brussels.

The work comprises two lectures by Stanley Morison (1889–1967): "The Typographic Arts" (1944) and "The Art of Printing" (1937).

Provenance: Lord Wardington, sale, Sotheby's London, 13 July 2006, lot 382, purchased by SCM via Maggs.

Octavo (230 × 155 mm). With 32 facsimile plates. Bound in orange crushed morocco in 1968 by Yardley, flat spine, front cover lettered in gilt, covers decorated with interlocking circles in gilt and blind, patterned red and black endpapers. Housed in red quarter morocco chemise, spine lettered in gilt and blind, patterned paper covered sides, with matching patterned slipcase. Lord Wardington's armorial bookplate on rear pastedown. Chemise spine slightly faded, slipcase edges lightly toned with minor wear. A fine copy. ¶ Dorothy A. Harrop, "Craft Binders at Work V", *The Book Collector*, Summer 1975.

$4,000 181112

105

MOTTLEY, John. Joe Miller's Jests: or the Wits Vade-mecum. Being a collection of the most brilliant jests; the politest repartees; the most elegant bons mots, and most pleasant short stories in the English language. *London: Printed and sold by T. Read, 1739*

EIGHTEENTH-CENTURY JESTS

First edition of this popular joke book. So many editions were subsequently published that the term "Joe Miller" entered the language to refer to a stale joke.

Joe Miller (1683/4–1738) was a comic actor, known for his reputation as a comedian off-stage. The "jests" included, however, were mainly drawn from earlier sources "and had little to do with Miller; he features in only three tales" (*ODNB*). His name became so ubiquitous as to be mentioned in works as diverse as *A Christmas Carol* (1843) and a 1942 Daffy Duck cartoon.

Provenance: Ralph Sneyd (1793–1870) of Keele Hall; sale, Sotheby's London, 30 November 1927, lot 603 – James F. Drake, bookseller, cataloguing note loosely inserted – Marjorie Wiggin Prescott, sale Christie's New York, 6 February 1981, lot 263.

SCM *The three sales of the Mostyn Library at Christie's London in the fall of 1974 took place while I was here on the East Coast on business. I was dismayed to learn from my father that the Mostyn copy of this popular rarity, plus two Speed atlases, had been stolen at the pre-sale viewing. My memory of this incident caused me to buy this Sneyd copy at the Prescott sale here in New York, soon after my father's death in 1980, after the sale of Pickering & Chatto to William Rees-Mogg in 1981.*

Octavo (190 × 119 mm). Mid-19th-century reddish-brown polished calf, spine lettered and decorated with floral tooling in gilt, foliate border and supralibros of Ralph Sneyd to covers gilt, gilt board edges and inner dentelles, marbled endpapers, edges gilt. Housed in a custom green quarter morocco box by J & S Brockman. Spine refurbished, occasional foxing: a very good copy.

$6,000 181041

106

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NANI, Giovanni Battista, as Anania Zen. Il cavallo di razza, riconosciuto dal segno de' merchi delle più perfette razze del Venetiano, Lombardia, & parte della Romagna. *Venice: Bartolomeo Federici, 1658*

ONE OF THE EARLIEST HORSE BRAND BOOKS

Rare first edition, illustrating and describing over 100 early horse brands in use in the Veneto, Lombardia, and Romagna regions of northern Italy. This copy, finely bound for Count Pierre de Mornay, was exhibited at the Grolier Club in January 1895.

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We have traced only one copy of this edition in auction records in over 60 years, and fewer than 10 copies in libraries worldwide.

Brand books, intended as registers of brands used to identify livestock, originated in Renaissance Italy to record horse markings. They were typically printed in small pocket-size format to be used in the field and with one single illustration per page to facilitate consultation. The earliest example known is *Libro de marchi di cavalli* (Venice, 1569).

Giovanni Battista Nani (1616–1678) was a Venetian historian and politician. In the address to the reader, he explains that he composed the book as a guide to the best breeds of northern Italy, as he could not find many described in the only previous source he had: Francesco Liberati's *La perfettione del Cavallo* (1639). The brands consist of initials within circles, clover leaves, crowns, and shields, often simplified versions of family symbols and coats of arms. Each is accompanied by a note indicating the owner or breeder, and which part of the horse the brand is applied to. Page 63 shows the brand of the Medici family in Florence. At page 69 is Nani's family brand, the same appearing on the hind leg of the newly branded horse on the frontispiece, suggesting that the man holding it is the author himself or his patron.

This copy features the printed note "ad instanza di Bartolomeo Federici" at foot of the title page and the initials "B.F." on a8r, absent in some copies. This variant is possibly the earliest issue (see Dejager).

Provenance: Pierre, count of Mornay-Soult de Dalmatie and marquis of Mornay-Monchevreuil (1837–1905), with his armorial supralibros. His military library was auctioned in Paris on 25 February 1874.

Sextodecimo (110 × 70 mm), pp. [xvi], 112, lacking leaf F8. Woodcut frontispiece and 105 illustrations, text within ruled border, tailpieces. Nineteenth-century blue crushed morocco by Hardy-Mennil, spine with raised bands, compartments decorated in gilt, covers ruled in gilt with armorial centrepieces of Count Pierre de Mornay-Soult de Dalmatie (Olivier 706), board edges and turn-ins tooled in gilt, marbled endpapers, edges gilt, yellow, red, and green silk bookmarker. Tiny chip at head of spine, contents slightly toned, a handsome copy. ¶ Dejager 224; Huth, p. 21; Podeschi 28. Grolier Club, *The Catalogue of Books from the Libraries or Collections of Celebrated Bibliophiles and Illustrious Persons of the Past with Arms or Devices Upon the Bindings*, 1895, no 244 (armorial stamp misattributed to Jules-Auguste-Joseph-Christophe marquis de Mornay-Montchevreuil).

$5,000 180973

107

NEWMAN, John Henry. Manuscript verse from "Lead, Kindly Light", signed. *1871*

"THE NIGHT IS DARK, AND I AM FAR FROM HOME, / LEAD THOU ME ON!"

The first six-line stanza of Cardinal Newman's poem is here written out in his own hand, elegantly bound by Sangorski & Sutcliffe. Newman composed the poem nearly 40 years earlier, in 1833, while becalmed on a boat from Italy to Marseille, following a severe illness during his travels in the Mediterranean. The autograph manuscript is dated 18 February 1871.

The opening stanza reads: "Lead, Kindly Light, amid the encircling gloom, / Lead Thou me on! / The night is dark, and I am far from home, / Lead Thou me on! / Keep Thou my feet; I do not ask to see / The distant scene; one step enough for me". Amid a season of uncertainty and spiritual longing, the young Newman gave voice to his faith through this poem. In his work, *Apologia Pro Vita Sua*, he recalls the deep homesickness he experienced during this time, writing: "I was aching to get home; yet for want of a

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vessel I was kept at Palermo for three weeks . . . At last I got off in an orange boat, bound for Marseilles. Then it was that I wrote the lines, 'Lead, kindly light,' which have since become well known. We were becalmed a whole week in the Straits of Bonifacio" (p. 99–100).

Newman (1801–1890) was an influential English theologian, writer, and poet. He began as a leader of the Oxford Movement in the Anglican Church before converting to Catholicism in 1845. Later ordained a priest and made a cardinal, his ideas and writings left a lasting mark on the Catholic Church. In 2019, he was canonized as a saint by Pope Francis and declared Doctor of the Church by Pope Leo XIV in 2025.

The full poem, titled *The Pillar of Cloud*, was first published in the *British Magazine* in 1834 and was later set to music in various hymn arrangements. It remains one of Newman's most enduring works, reputedly sung during significant historical moments, including the Burns Pit mining disaster and aboard the RMS *Titanic*.

Provenance: Herschel V. Jones (1861–1928), bookplate – The Bart Auerbach Collection, Riverrun Books & Manuscripts, New York, 2022, item 349, purchased by SCM.

Oblong octavo (148 × 207 mm). Single page in ink (100 × 155 mm), mounted onto card, bulked out with 19 blank leaves and red and black calligraphed title page. Bound in 20th-century red morocco by Sangorski & Sutcliffe, spine lettered in gilt, Newman's coat of arms with his initials in gilt on front cover, brown endpapers, edges gilt. Housed in a red cloth folding case, spine lettered in gilt, soft lining inside. Manuscript lightly creased where folded, overall well-preserved. ¶ John Henry Newman, *Apologia Pro Vita Sua Being a Reply to a Pamphlet Entitled 'What, Then, Does Dr Newman Mean?'*, 2010.

$6,000 181145

108

PALGRAVE, Francis Turner (ed.). The Golden Treasury. Selected From the Best Songs and Lyrical Poems in the English Language and Arranged with Notes. Revised and Enlarged. *London: Macmillan and Co., Limited, 1904*

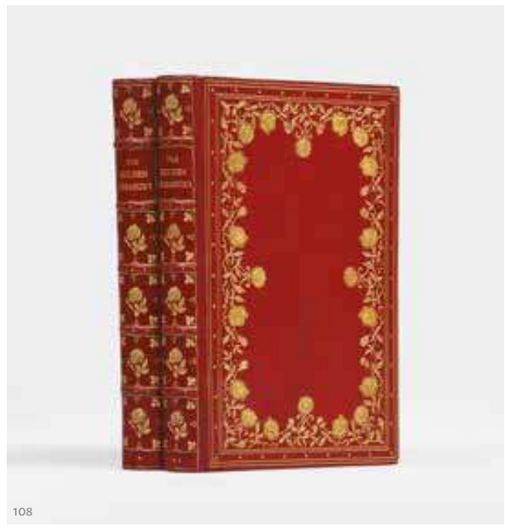
RIVIERE BINDING

A beautifully bound set. *The Golden Treasury* was "an anthology so successful that, as J. W. Mackail wrote in the *Dictionary of National Biography*, 'it remains one of those rare instances in which a critical work has substantive imaginative value, and entitles its author to rank among creative artists'" (*ODNB*). It includes lyrics and songs from Wordsworth, Keats, Shelley, Byron, and Tennyson, who originally suggested the project to Palgrave.

The First Series was published in 1861 and the Second Series in 1897.

2 vols, octavo (156 × 102 mm). Vignette title pages. Contemporary red crushed morocco by Rivière, spines lettered in gilt, compartments and board edges tooled with gilt rules, dot work, and rose design with yellow morocco onlay petals, two gilt rules and a dotted rule to turn-ins with rose tooling at corners, marbled endpapers, top edges gilt. Vol. I front inner hinge cracked but firm, faint mark to front board of vol. 2, else a fine set.

$1,000 181056



108

109

109

PARKINSON, John. Paradisi in sole Paradisus Terrestris. Faithfully Reprinted from the Edition of 1629. *London: Methuen & Co., 1904*

THE CHEVALIER COPY

A finely bound facsimile of the first edition, suitably presented in Renaissance-style white pigskin. The beautifully illustrated work, which was the earliest significant English horticultural treatise, describes almost 1,000 plants from the garden of the botanist John Parkinson (1567–1650), the apothecary to James I.

Provenance: Paul Edward Chevalier (b. 1939), his sale Christie's New York 9 November 1990, lot 98 – purchased by SCM from E. Joseph, London, 14 December 1990.

Folio (362 × 216 mm). Facsimile wood-engravings throughout. Contemporary alum-tawed pigskin over bevelled boards by Sangorski & Sutcliffe, flat spine lettered in gilt, spine and boards tooled in gilt with a lattice of leafy sprays and roses with orange morocco onlay petals enclosing wreath motifs, wide turn ins with similar design, vellum endpapers, edges gilt. Housed in a custom red cloth morocco entryway slipcase. Mild foxing, else fine.

$8,750 181070

110

PAULDING, James Kirke. Westward Ho! *New York: J & J Harper, 1832*

First edition of Paulding's tale of life on the Kentucky frontier. The novel reveals "Paulding's mastery of the elements needed for commercially successful books utilizing fresh American materials" (*ANB*).

Provenance: A. C. Coleman, early inscriptions to front covers and title pages – Katharine de Berkeley Parsons (1897–1993), bookplates; sale, Sotheby Parke Bernet, 6 October 1976, lot 159. – Bart Auerbach, purchased by SCM.

SCM *Bart sold this to me as a companion title to the presentation copy of Kingsley's* Westward Ho!, *item 84 in this catalogue.*

2 vols, duodecimo. Original green cloth (BAL binding A), lettered and ruled in black. Housed in custom green cloth chemises and a quarter morocco slipcase with double entry. Extremities a little bumped, lettering slightly faded, a few spots of wear, a few small marginal marks. A very good set. ¶ BAL 15715.

$1,000 181046

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PEACOCK, Thomas Love. Manuscript outlining the East India Company's official response to criticism of its monopoly and trade practices. *[London: c. 1824]*

PEACOCK, THE COMPANY MAN

A draft official document composed by Peacock in his capacity as an assistant examiner at East India House. The submission to the Board of Trade, summarizing the views of the Court of Directors, responds to complaints from tea-dealers in Edinburgh that the company was failing to adequately supply the home market, forcing prices upwards, and delivering inferior products.

Peacock's "provisional appointment . . . was approved by the court of directors in May 1819, as part of a larger experiment to open the higher posts in the examiner's office to outside talent. At the East India House he showed great skill in drafting dispatches, and his appointment was confirmed in April 1821 with a salary rise to $1,100. His subsequent career was one of steady advancement" (*ODNB*). This document is a provisional draft, differing somewhat in wording and content from the final version published in parliamentary papers and signed by Joseph Dart, the company's secretary.

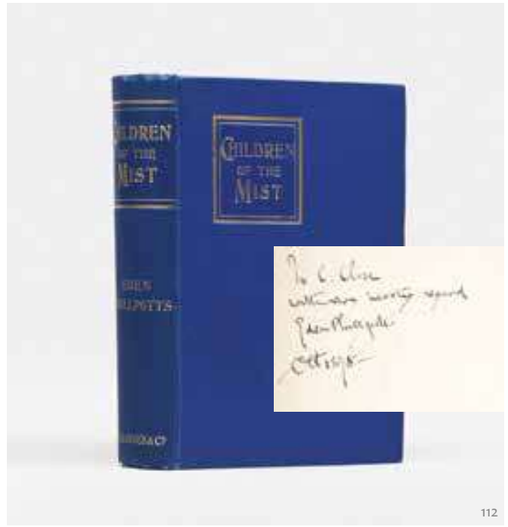
The document is discussed in the expansive 1924–34 edition of Peacock's works: "The latest Peacock MS. to be discovered consists of his 'Observations on a Memorial which has been presented to the Right Honourable the Lords Commissioners of His Majesty's Treasury from certain Tea-dealers of the City of Edinburgh.' It is a pencil draft, written on paper bearing the East India Company's watermark, probably in 1824 (the date '6th February 1824' is mentioned in the Postscript), and the first paragraph explains that, the Memorial having been transmitted 'for the consideration and remarks of the Court of Directors of the East India Company, the Court have taken the subject into due consideration and submit their observations accordingly.'" (Brett-Smith & Jones, pp. 461–2).

Accompanying this manuscript is a small portion from a manuscript, seemingly unpublished, Peacock wrote for the *London Magazine*. It concerns the pleasures of the scenery of Surrey.

Provenance: Thomas Love Peacock (1785–1866) – by descent to Edith Nicholls, Peacock's granddaughter (her handwritten note on the front of the bifolium in which the manuscript is housed: "I suppose this to be part of an article on Indian exports by T.L.P. but it is almost impossible to read it") – reported by Brett-Smith & Jones as acquired in February 1933 by Roger Ingpen (1868–1936), the literary scholar specializing in Shelley and his circle – Dudley Massey (1905–1980) – by descent to SCM.

Ten bifolia and single sheet (335 × 210 mm, watermarked East India Company, J. Whatman, 1823), written across 32 sides in pencil, enclosed in bifolium of same paper. Surrey MS: bifolia (315 × 200 mm, watermarked East India Company, J. Whatman, 1821), written across 3 sides in pencil, with 20th-century typescript transcription (couple of handwritten amendments). Enclosed in folded sheet of brown paper (folded down to 295 × 210 mm). Toning, nicking and other signs of handling, more so to enclosing bifolium: very good. ¶ H. F. B. Brett-Smith & Clifford Ernest Jones (eds.), *The Works of Thomas Love Peacock, Volume VIII*, 1934.

$10,000 181153



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PHILLPOTTS, Eden. Children of the Mist. *London: A. D. Innes & Company, 1898*

THE ECKEL–PARSONS–BRADLEY MARTIN COPY

First edition, presentation copy, inscribed by the author on the front free endpaper, "To C. Close with very hearty regards, Eden Phillpotts. Oct. 1898". A letter from the author to Close is tipped in, thanking Close for his kindness and presenting him with this copy of his latest novel, "the best in my power to give as a memento of a friendship I shall keep green in memory".

The novel is part of Phillpotts's "Dartmoor cycle", made up of 18 novels and 2 collections of short stories. "What Thomas Hardy did for Dorset, Phillpotts did for Dartmoor" (*ODNB*).

Provenance: John C. Eckel (1858–1943), bibliographer of Charles Dickens, bookplate – Katharine de Berkeley Parsons (1897–1993), bookplate – H. Bradley Martin (1906–1988), his bookplate to the chemise, his sale, Sotheby's New York, 1 May 1990, lot 3094.

Octavo. Frontispiece with tissue guard. With 8 pp. of publisher's advertisements at rear. Original blue cloth, spine lettered in gilt, front cover lettered in gilt with gilt border, fore and bottom edges untrimmed. Housed in a custom blue quarter morocco slipcase and cloth chemise. Extremities slightly rubbed, minor foxing, still a fine copy.

$1,000 181047

113

PLAYING CARDS. Two decks of Swedish playing cards. *Stockholm: A. Boman, 1885*

FROM THE AWARD-WINNING CARD MANUFACTURER

Two late 19th-century decks of playing cards issued together by the leading Swedish card manufacturer Alexander Boman (est. 1830). The original box cites Boman's awards of a bronze medal at the Stockholm Exposition of 1866 and first place at the 1873 Vienna World Exhibition, as well as two separate awards at the 1878 Paris Exposition.

Two decks: Kille deck of 42 cards (89 × 61 mm), verso with printed pink pattern; Svarte Petter (Black Peter) deck of 44 cards (85 × 58 mm), hand-coloured caricatures and printed captions. Housed in original box with paper label printed in blue. Including remnants of box's lid. A single card with tax stamp and date 15 January 1885. Light marks and infrequent small marginal loss to cards, box with slight wear and splits to edges. In very good condition.

$1,400 181178

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114

RACKHAM, Arthur (illus.); ROSSETTI, Christina. Goblin Market. *London: George G. Harrap & Co. Ltd, 1933*

"COME BUY, COME BUY"

Signed limited edition, one of 410 numbered copies signed by the artist, this copy out of series.

Rackham's goblins have been noted to "have a certain comic, nursery quaintness, a darker version of Beatrix Potter" (Byatt). Rackham's nephew, the writer Walter Starkie, "confessed to thinking Rackham was a goblin 'in his shabby blue suit and carpet slippers, hopping about the studio with a palette on one arm, waving a paintbrush in his hand'" (*ODNB*).

Provenance: Thomas Balston, sale, Christie's, 24 July 1968, lot 186, purchased by SCM.

Octavo. Colour frontispiece, 3 colour plates, illustrations in the text. Half-title and title page printed in green and black. Original limp vellum, front cover lettered in gilt, green illustrated endpapers, top edge gilt, others uncut. Rubbed, short closed tear to lower margin of plate facing p. 14, one or two scattered spots, a very good copy. ¶ Latimore & Haskell, p. 69; Riall, p. 179. A. S. Byatt, "The Wild Ones", *The Guardian*, 24 November 2007.

$1,300 181057

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115

RADCLIFFE, Ann. A Sicilian Romance. By the Authoress of the Castles of Athlin and Dunbayne. *London: T. Hookham, 1790*

THE HOGAN–SADLEIR COPY

Rare first edition of the author's early Gothic novel, one of the first published after Walpole's *Castle of Otranto*, and the originator of the European and Renaissance mode that dominated the genre. Only one complete copy has come to auction in the last 25 years.

In his obituary of Radcliffe, Walter Scott writes that Radcliffe's second novel, after *The Castles of Athlin and Dunbayne*, "established her fame as an elegant and original writer" and "attracted much notice among the novel-readers of the day". She begins to mix pleasure and terror, creates atmosphere and suspense, and employs several familiar set-pieces for the first time: the haunted castle, the broken staircase, the subterranean winding passage, the ghostly cry of the buried-alive.

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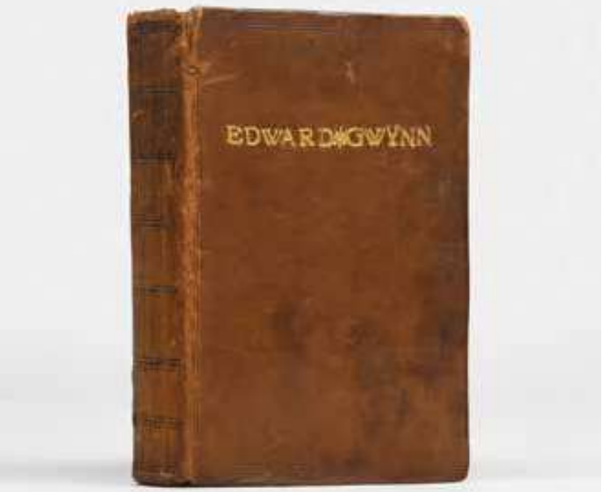
The novel inspired a new wave of Gothic fiction in the 1790s. "Perhaps the single most significant change that Radcliffe made in *A Sicilian Romance* was to break with the precedent of *The Castle of Otranto* by rejecting the use of the medieval trappings which were intended to evoke the atmosphere of the Middle Ages. While this decision undercuts Walpole's rationale of Gothic fiction as a blending of the ancient and the modern romance, it clearly gave the Gothic novelist a great deal more freedom and latitude. And judging from the proliferation of Gothic romances after 1790, especially as compared to the very few that had appeared during the twenty-five years between *Otranto* and *A Sicilian Romance*, this freedom seems to have been much needed" (Reno, p. 26).

Montague Summers called *A Sicilian Romance* one of Radcliffe's "most characteristic works", describing it together with *The Romance of the Forest*, *The Mysteries of Udolpho* and *The Italian* as "a mournival of Gothic masterpieces" (p. 56).

Provenance: John Penruddocke (1770–1841), Tory MP for Wilton from 1823 to 1837, his ownership signatures on the front pastedowns – Frank J. Hogan (1877–1944), American bibliophile and lawyer, his bookplate – Michael Sadleir (1888–1957), novelist and bibliographer, his bookplate – Donald and Mary Hyde, bookplate.

2 vols, duodecimo (190 × 112 mm). Contemporary quarter calf, red morocco labels, marbled sides, uncut. Housed in a custom green cloth folding box by James Brockman. Spine ends repaired by Brockman, light wear to joints and extremities, contents lightly spotted but clean. A very good copy in a contemporary binding, preserving the half-titles. ¶ ESTC T62068. Ann Radcliffe, *The Novels*, 1824; Robert Princeton Reno, *The Gothic Visions of Ann Radcliffe and Matthew G. Lewis*, 1976; Montague Summers, *The Gothic Quest: A History of the Gothic Novel*, 1964.

$23,500 181050



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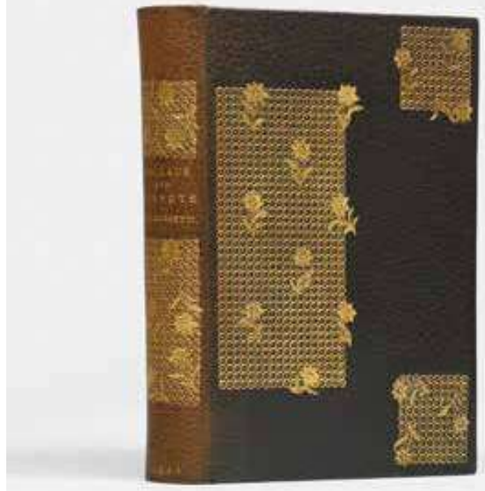

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116

RASTELL, John. Les Termes de la Ley . . . Newly imprinted and much inlarged. *London: Assigns of John More, 1636*

THE GWYNN–FLEMING COPY

Revised edition, formerly in the library of the lawyer and antiquarian Daniel Fleming (1633–1701), of this popular legal textbook in English and French, in an unsophisticated contemporary binding.

Les Termes de la Ley was originally published as *The exposicions of ye termys of the law* in 1527 by the printer and barrister John Rastell (1475–1536); it continued to be regularly reprinted for over a century, as a precious resource for lawyers. It was "an elementary introduction to law – including . . . brief explanations of the principal writs – arranged alphabetically . . . Besides property law [it] includes definitions of contract and of the several felonies . . . . In its numerous successive editions the *Termes de la Ley* became one of the most widely-owned reference books on English law" (Baker, pp. 715–20).

The earliest owner, Edward Gwynn, entered Middle Temple in 1610 and owned a significant library characterized by distinctive bindings with his gilt-lettered name and initials. He owned one of only two complete extant copies of nine works by Shakespeare published by the Jaggard family with the false imprints of Thomas Pavier and dated 1619 (at Folger and Texas Christian University) now known as the False Folio. Fleming was a member of Gray's Inn and a keen scholar of the antiquities of his native Westmoreland. His autograph appears on the front free endpaper and the title page, as always in the 1,500 or so books he owned. He noted in pen, just below the imprint, some bibliographical information on this work, citing its 1685 edition.

Later provenance: Daniel Fleming, sale, Christie's, 26 February 1969 – Michael Papantonio – SCM.

Octavo (170 × 110 mm). ff. [8], 302, [1]. Woodcut vignette to title, decorated initials and ornaments. Text in double column, in parallel English and French. Contemporary English polished calf, covers triple blind ruled, "Edward * Gwynn" gilt to front cover, "E G" to the rear cover, flat spine, compartments triple gilt ruled. Contemporary manuscript initials TL to pastedown and title, and manuscript shelf mark to flyleaf. Head of spine worn, joints rubbed, contents evenly toned: a very good copy. ¶ ESTC S122305; STC (2nd ed.), 20718. "Edward Gwynn d.1645", *English Book Owners Online*; J. Baker, "John Rastell and the Terms of the Law", in J. Baker, ed., *Collected Papers on English Legal History*, 2014.

$3,500 181051

117

ROSSETTI, Dante Gabriel. Ballads and Sonnets. *London: Ellis and White, 1881*

First edition, in an attractive Zaehnsdorf binding, of Rossetti's final work to be published in his lifetime. Some poems are here published for the first time.

Octavo (187 × 120 mm). Publisher's deluxe binding of full blue morocco by Zaehnsdorf, smooth spine lettered in gilt, spine and covers intricately blocked with floral columns after Rossetti's design for the original cloth cover, gilt double rule to board edges, gilt floral and dog-tooth rolls to turn-ins, French curl on wide comb pattern marbled endpapers, top edge gilt, others untrimmed. Spine sunned, gilt bright, a couple of spots to contents, generally clean. A very good copy. ¶ Rossetti 35.

$2,000 181091

118

RUSSELL, Richard. A Dissertation on the Use of Sea-Water in the Diseases of the Glands. Particularly the Scurvy, Jaundice, King's-Evil, Leprosy, and the Glandular Consumption. Translated from the Latin . . . by an Eminent Physician. *London: printed for the translator and sold by W. Owen and R. Goadby, Sherborne, 1752*

THE MACCLESFIELD COPY

First edition in English of the first treatise to document the medical benefits of sea water, recording 25 years of experiments, many focused on glandular disease. This unauthorized translation, issued

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by the proprietor of a London mineral water warehouse, was followed by an authorized version in Oxford the next year.

Russell originally published the work in Latin in 1750, under the title *De tabe glandulari, sive, De usu aquae marinae in morbis glandularum dissertatio*. The book advised a daily routine of drinking half a pint of seawater before sea bathing, followed by another half pint afterward – optionally mixed with milk. For added benefit, one could be massaged with seaweed and then rinsed with warm seawater. Russell recommended especially the waters near Brighton, where he had been testing his theories since 1747.

"Demand for his treatment encouraged him in 1753–4 to buy tenements on the low cliff at the eastern edge of Brighton, and build a substantial five-bay house for the reception of patients. In many cases the virtue of Russell's sea water treatments lay not in the water itself, but in the dietetic and hygienic routine and discipline imposed in Brighton's attractive surroundings. Russell's success helped to popularize such treatments and contributed to Brighton's emergence as Britain's first fashionable seaside resort" (*ODNB*).

Provenance: from the library of the Earls of Macclesfield at Shirburn Castle, with the usual markings, sale, Sotheby's London 25 October 2005, lot 1786.

Duodecimo (167 × 95 mm), pp. xii, 204, bound without initial advertisement leaf. Engraved frontispiece and plate. Contemporary sprinkled calf, spine with raised bands, compartments with elaborate gilt decoration incorporating shells, red morocco label, board edges tooled in gilt, edges sprinkled red. Extremities lightly rubbed, nick at head of spine, peripheral browning on outer leaves, slight offsetting on title page from frontispiece, internally clean. A very good copy. ¶ ESTC T57821.

$1,750 181109

119

SCLAUZERO, Mariarosa. Narcissism and Death; [together with] — Marlene. *New York: Green Coronation Press; Open Book; City Lights Books, San Francisco, 1983–84–88*

"DORIAN GRAY CAME TO THIS APARTMENT ONLY TWO HOURS AGO."

First editions, presentation copies to SCM of *Narcissism and Death* in both the trade and limited issues. The limited issue is number 28 of 50 copies signed by the author, here with an additional inscription and floral sketch pencilled on the front free endpaper, "For Stephen – a serious bookman five years later still with eyes that are almost green, and still we are not lovers. Mariarosa Sclauzero, April 11, 1986".

The trade issue is similarly inscribed by the author with a sketch of a flower on the half-title, "For Stephen five years later still not lovers yet, love Mariarosa Sclauzero, April 11, 1986".

Sclauzero's novel, *Marlene* explores the story of a bereaved young-adult confronting sex work and her place in the world.

Together, 3 items: *Narcissism and Death* limited issue: large octavo, original wrappers. Housed in folding box. *Narcissism and Death* trade issue: octavo, original boards. With dust jacket. *Marlene*, octavo, original wrappers. *Narcissism and Death* copies with 10 engraved plates by Sue Coe, limited issue with each plate signed by the artist in pencil and numbered 28/50. *Narcissism and Death* jacket unclipped and a little rubbed. Fine copies, jacket near-fine.

$1,400 181071

119

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SHAKESPEARE, William – ALKEN, Henry. Shakespeare's Seven Ages of Man. *London: E. and C. M'Lean, 1824*

"ALL THE WORLD'S A STAGE, AND ALL THE MEN AND WOMEN MERELY PLAYERS"

First edition of this comic Regency interpretation of the famous lines from *As You Like It*, a popular theme for British engravers. Henry Alken (1785–1851), "a very fine draughtsman", was among the most prolific illustrators and engravers of the first half of the 19th century (Vesey-FitzGerald).

The seven vibrantly coloured plates depict "The Infant", "The School-Boy", "The Lover", "The Soldier", "The Justice", "The Sixth Age", and the "Last Scene of All."

Provenance: Herbert L. Carlebach (1889–1966), financier, black morocco book label on inner face of portfolio – his sale, Parke-Bernet Galleries, 20 January 1948, lot 4 – Mary Crapo Hyde, Viscountess Eccles (1912–2003), with her bookplate.

Large oblong quarto (284 × 390 mm). With 7 hand-coloured etchings by Henry Alken, single sheet letterpress text (printed one side only), no discernible watermarks. Original drab wrappers, renewed sewing, front cover printed in black. Housed in custom red cloth portfolio, front panel lettered in gilt. Remains of old price sticker on front cover. Wrappers lightly foxed and creased, losses at lower corner of front cover and all but one etching, short closed tear at foot of one plate leaf, not crossing plate mark, fore-edge wear: a very good copy. ¶ Abbey 256; Jaggard, p. 288; Tooley 47. Brian Vesey-FitzGerald, *The Domestic Dog: An Introduction to Its History*, 2023.

$4,000 181171

121

SHAKESPEARE, William. The Dramatic Works. Printed from the Text of the Corrected Copies of Steevens and Malone. With a Life of the Poet, by Charles Symmons, a Glossary, and Sixty Embellishments. A New Edition. *London: printed by C. Whittingham for Charles Tilt, 1836*

WITH A PAINTING OF ANNE HATHAWAY'S COTTAGE

A finely bound volume with a likely contemporary fore-edge painting of Anne Hathaway's cottage

Hathaway's childhood home was a favourite subject of 19th-century fore-edge paintings ever since Washington Irving's *Sketch Book* (1820), with its chapter on Stratford-on-Avon, "occasioned what has become an unending series of pilgrimages to that and other literary shrines" (Weber, p. 83). This watercolour may be the work of Winifred Arthur (1864–1934), a Liverpool-based fore-edge painter whose grandfather founded (and whose father was a director of) Howell's, the booksellers for whom this volume was bound. This painting, however, does not feature her monogram.

Provenance: Willis Vickery (1859–1932), gilt bookplate, his sale, American Art Association-Anderson Galleries, 1–3 March 1933, lot 659. Vickery was a judge and Shakespearean editor whose impressive collection featured all four Folios and an array of luxury bindings, several with fore-edge paintings.

Duodecimo (178 × 111 mm). Engraved portrait frontispiece with tissue guard, vignette title page, illustrations to text, text printed in two columns. Near-contemporary red crushed morocco for Howell, Liverpool, spine lettered in gilt, compartments elaborately gilt, two gilt rolls and French fillet

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to boards with decorative cornerpieces, matching tooling to turn-ins, black coated endpapers, edges gilt. Housed in a custom red cloth slipcase with Spanish moiré pattern marbled paper sides. A few spots of foxing, but a fine copy. ¶ Carl Jefferson Weber, *Fore Edge Painting; a Historical Survey of a Curious Art in Book Decoration*, 1966.

$2,500 180995

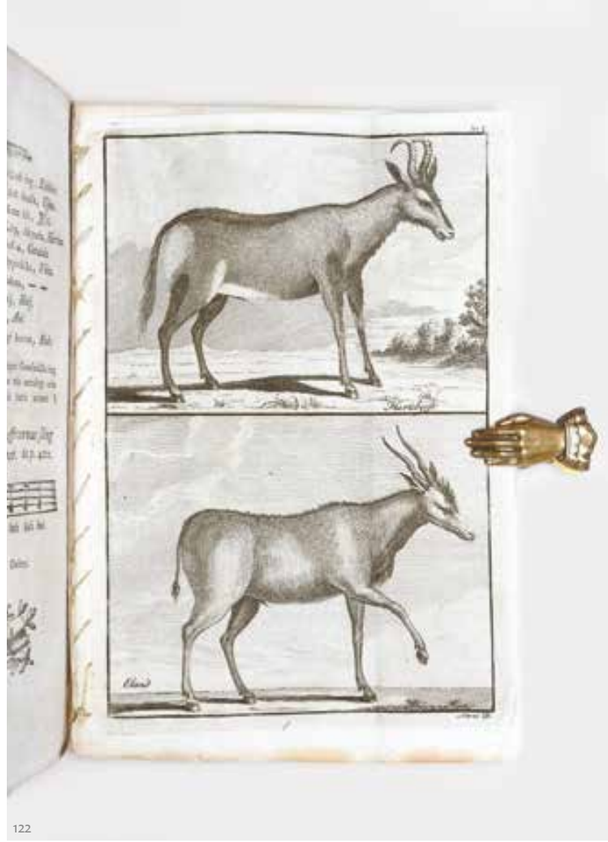
122

SPARRMAN, Anders. Resa Till Goda Hopps-Udden, Soedra Pol-kretsen Och Omkring Jordklotet, Samt till Hottentott- och Caffer-Landen, Åren 1772–76 ("A Voyage to the Cape of Good Hope, towards the Antarctic Polar Circle, and Round the World . . ."). *Stockholm: Anders J. Nordstroem, 1783*

"A CONSUMMATE NATURALIST"

First edition, the only copy in original wrappers traced in recent commerce, including the first discussion by Sparrman of his participation in Cook's second voyage. He provides the first substantial description of the interior of the Cape Province, as well as "valuable historical information on the natural history, ethnography and geography of the territory" (Gunn & Codd, p. 61).

A student of Linnaeus, Sparrman (1748–1820) travelled widely in South Africa in the 1770s. In 1771, a few years after returning from a voyage to Canton, he accepted a position tutoring the children of the Cape's sub-governor and interpreting at False Bay. With financial support from the Swedish East India Company, he undertook expeditions into the country to collect natural history specimens. His narrative, which was quickly translated into multiple languages, "gives valuable information respecting Cape Town and the neighbouring districts in this period . . . . The author relates many incidents illustrating the hospitality of the Dutch farmers and their dense ignorance of matters outside their own country, and he makes allusions to the cruelty of the



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treatment of the slaves by the lower classes of the colonists" (Mendelssohn). He was also "a shrewd observer of the agricultural scene, commenting on the effects of burning and overgrazing, the spread of renosterbos, the decline of soil fertility due to lack of manuring and the advantages of mixed farming" (Gunn & Codd, p. 61). According to Du Rietz, it was "perhaps the most widely read Swedish travel book written before the nineteenth century."

Serendipitously, Cook arrived at the Cape in November 1772, and as the naturalist on board, Johann Georg Forster, required an assistant, Sparrman was invited to join. He accompanied the expedition between 1772 and 1775, during Cook's famous reconnaissance of the South Pacific. His time aboard the *Resolution* is discussed on pages 86–108 and 637–9. His fuller account was published in 1802 and 1818.

Provenance: Kenneth Nebenzahl (1927–2020), book label, his sale, Christie's New York, April 2012, lot 127.

SCM *I bought this because my mother Sheila Browne Massey (1913–1964) was born in Bloemfontein.*

Octavo, pp. xiv, 1–704, 701–766 [= 770]. With 9 folding engraved plates, large folding engraved map. Text in Swedish. Original blue wrappers, uncut. Housed in custom brown half morocco solander box. Old manuscript notation on spine. Spine faded, small loss at foot, old paper repair on p. 1 and at map stub, still a fine copy. ¶ Du Rietz 1218; Holmes 45; Howgego I S154; Mendelssohn II, p. 414; Rosove 315.A1; Spence 1144, Troelstra, pp. 413–4. Mary Gunn & L. E. W. Codd, *Botanical exploration of Southern Africa*, 1981; Martin Hall, *Archaeology and the Modern World: Colonial Transcripts in South Africa and Chesapeake*, 2015.

$22,500 181111

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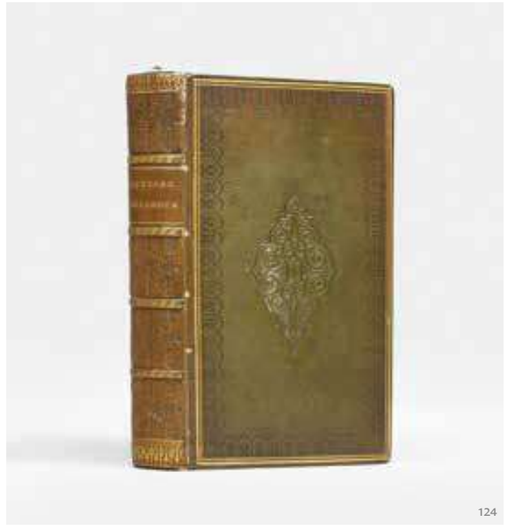

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STANYAN, Abraham. An Account of Switzerland. Written in the Year 1714. *London: printed for Jacob Tonson, 1714*

"THE BEST ACCOUNT, YET EXTANT, OF THE THIRTEEN CANTONS" – LORD CHESTERFIELD

First edition. As envoy to Switzerland between 1705 and 1714, Stanyan became Britain's authority on the country's politics, history, and constitution. His account "was a highly informed and clear survey which was still seen by Lord Chesterfield, a generation later, as the standard work on its subject" (*ODNB*).

Stanyan (1672–1732) trained at the Middle Temple but left the law for a diplomatic career. He subsequently served as a lord of the Admiralty and as envoy-extraordinary and plenipotentiary in Constantinople.

Octavo (190 × 120 mm), pp. [viii], 247, [1]. Vignette on title page. Contemporary English panelled calf, old manuscript title and shelf labels, board edges tooled in gilt, edges sprinkled red. Housed in custom green cloth morocco-entry slipcase. Lightly refurbished, a fine copy. ¶ ESTC T139206; Goldsmiths' 5096.1.

$1,750 181075

124

STORER, James, John Greig, and others (engravers). Ancient Reliques; Or Delineations of Monastic, Castellated, & Domestic Architecture, and Other Interesting Subjects; with Historical and Descriptive Sketches. *London: published for the proprietors, by W. Clarke, J. Carpenter, C. Chapple [& 4 others in London], 1812–13*

GEORGE MULLEN BINDING

First edition, large paper copy, of this profusely illustrated topographical compilation, with views of castles, churches, and domestic buildings. This copy is in a beautiful Irish binding by George Mullen, who began bookbinding in Dublin in 1803.

This work is one of several collaborations between Storer and Craig, both established engravers known in particular for their contributions to *The Antiquarian and Topographical Cabinet* (1807–11).

2 parts in 1 vol., octavo (213 × 130 mm). With 2 engraved frontispieces, 96 plates, illustrations in text. Contemporary green straight-grain morocco by George Mullen of Dublin, gilt raised bands, gilt lettering and floral tooling in blind and gilt in compartments, covers bordered with gilt fillets and palmettes designs, elaborate centrepieces, board edges and turn-ins gilt, marbled endpapers, edges gilt, red bookmarker. Contemporary manuscript foliation, and page numbers added to plates lists. Extremities a little rubbed, short superficial split at head of rear joint, offsetting from plates, sporadic faint spotting. A very good copy. ¶ *London Illustrated*, 109; Lowndes IV, p. 1747.

$3,500 181043

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SURTEES, Robert Smith; LEECH, John (illus.). Mr Sponge's Sporting Tour. By the Author of "Handley Cross", Jorrocks's Jaunts', Etc. Etc. *London: 1853 [1852]*

THE FINE BRADLEY MARTIN SET

First edition, in the original monthly parts published from January to December 1852. Leech's humorous illustrations and his "caricatured but more modern approach [were] the perfect foil to Surtees's writing" (*ODNB*).

Surtees's (1805–1864) novels revolve around British field sports. His "sharp, authentic descriptions of the hunting field have retained their popularity among fox-hunters" and "his mordant observations on men, women, and manners; his entertaining array of eccentrics, rakes, and rogues; his skill in the construction of lively dialogue (a matter over which he took great pains); his happy genius for unforgettable and quotable phrases . . . have won him successive generations of devoted followers" (*ODNB*).

"Sponge lives up to his name by forcing himself upon rich men and making up to their daughters. He is, however, redeemed by enormous courage and skill on horseback and a genuine love of hunting" (Head, p. 776).

The set conforms to Wolff's issue points, save for the absence of the Allsopp ale advertisement in Part VII, and has an additional advertisement leaf in Part II for the first instalment of Dickens's *Bleak House*. The edition in book form was published in January 1853.

Provenance: H. Bradley Martin (1906–1988), American collector; his bookplate on the chemise and Sotheby's sale ticket laid in; his sale, Part VIII, Sotheby's New York, 1990, lot 2324A – Fitz Eugene Dixon (1923–2006), American sportsman, philanthropist, and educator; his bookplate on the chemise.

SCM *Those of us who had the privilege of visiting the Martins at their apartment on Fifth Avenue to look at the treasures might have wished to see his Audubon or his stunning collection of Hayward poetry. Stephen Weissman of Ximenes became HBM's adviser soon after Michael Papantonio's death in 1978. Steve and I viewed this breathtaking copy simultaneously prior to the 1990 sale.*

13 numbers in 12 monthly parts, as issued. With 13 hand-coloured steel-engraved plates, 84 wood-engraved illustrations in text. Advertisements bound in parts II, IV, VI, VII, XI, and XII-XIII. Original reddish orange wrappers printed in black. Housed in a custom red morocco box and matching cloth chemise. Minor chips or short splits at spine ends, occasional foxing, spot of adhesion between 2 pp. of ads in Part XI, a fine set, well-preserved and unrestored. ¶ Wolff 6635. Dominic Head, ed., *The Cambridge Guide to Literature in English*, 2006.

$3,500 181080

An Excellent New

BALLAD:

OR,

The true *En---ſh* D---n to be hang'd for a R-----pe.

I.

OUR Brethren of *E----nd* who love us ſo dear,
And in all they do for us ſo kindly do mean,
A Bleſſing upon them, have ſent us this Year,
For the Good of our Church a true *En-----ſh* D---n.
A holier Prieſt ne'er was wrapt up in Crape,
The worſt you can ſay, he committed a R-pe.

II.

In his Journey to *D-bl-n*, he lighted at *Ch--ſt-r*,
And there he grew fond of another Man's Wife,
Burſt into her Chamber, and wou'd have Careſt her,
But ſhe valu'd her Honour much more than her Life.
She buſtled and ſtrugled, and made her Eſcape,
To a Room full of Gueſts for fear of a R--pe.

III.

The *D--n* he purſu'd to recover his Game,
And now to attack her again he prepares,
But the Company ſtood in Defence of the Dame,
They Cudgell'd, and Cuſt him, and kickt him down Stairs.
His D--nſhip was now in a damnable Scrape,
And this was no Time for committing a R--pe

IV.

To *D-bl-n* he comes, to the *Bagnio* he goes,
And orders the Landlord to bring him a Whore;
No Scruple came on him his Gown to expoſe,
'Twas what all his Life he had practis'd before.
He had made himſelf Drunk with the Juice of the Grape,
And got a good *Clap*, but committed no R--pe.

V.

The D--n, and his Landlord, a jolly Comrade,
Reſolv'd for a Fortnight to Swim in Delight,
For why, they had both been brought up to the Trade
Of drinking all Day, and whoring all Night.
My Landlord was ready his D--nſhip to Ape
In ev'ry Debauch, but committing a R—pe.

VI.

This *Proteſtant* Zealot, this *En--ſh* Divine
In Church and in State was of Principles found, Was

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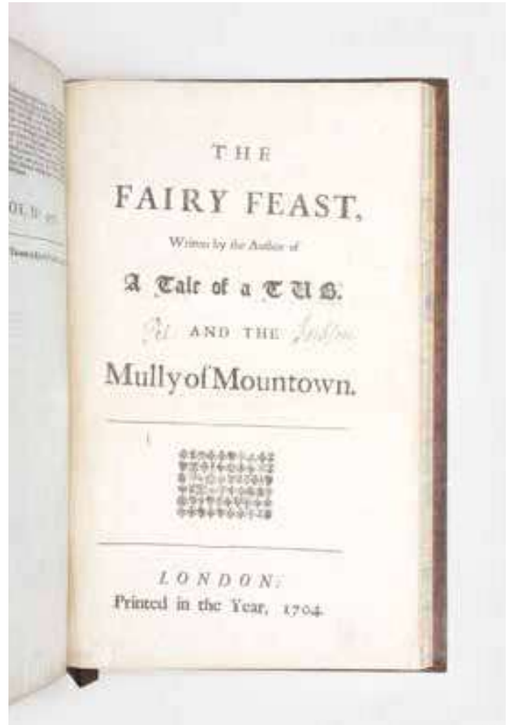

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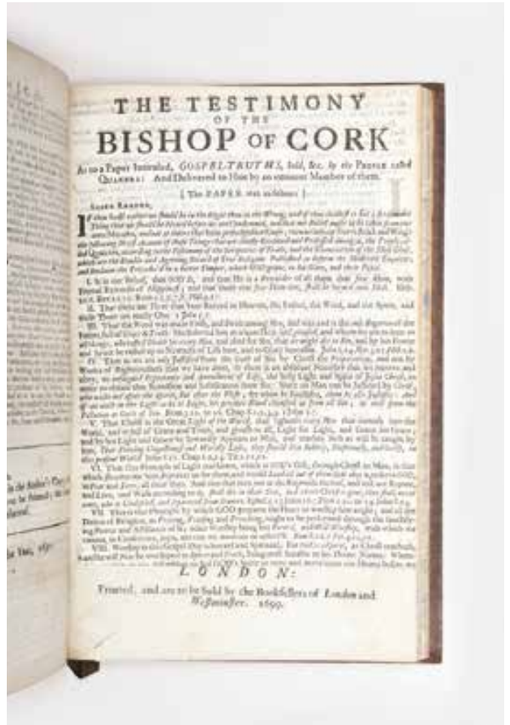

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SWIFT, Jonathan, and others. An Excellent New Ballad: or, The true E---sh Dean to be hang'd for a R-----pe. [Bound with 31 other pamphlets.] *Dublin & London: various publishers, 1695–1730*

A SWIFT RARITY AMID HIS DUBLIN-LONDON NETWORK

A substantial pamphlet volume of rare political, legal, and ecclesiastical tracts, a coherent archive of Irish High-Church and Tory pamphleteering from the decades in which Swift was politically active, including several items relating to controversies in which Swift was directly or indirectly engaged. The latest piece included is the first edition of Swift's 1730 broadside mocking the Reverend Thomas Sawbridge. Most of the items are held in less than five institutions worldwide, and a few are unrecorded in ESTC.

In the *Ballad*, Swift satirizes Sawbridge, Dean of Ferns, who was accused in June 1730 of raping Susanna Runcard. Following a trial later in the same month, Sawbridge was acquitted, according to Swift, because "he bought her off", with no effect on his deanship. Swift uses the dean's actions to comment on the broader English ecclesiastical elite and their sense of impunity in Ireland.

Two works by members of Swift's Dublin-London literary network are William Congreve's *The Mourning Muse of Alexis* (1695) and William King's *The Fairy Feast* (1704), the latter attributed to Swift in its title. Also included is the defence of Swift's friend Bishop Atterbury against the pains and penalties imposed on him.

Six items relate directly to the Irish Toleration controversy of the 1690s, in which High-Church Anglicans opposed concessions to Presbyterian dissenters. Five relate to Church of Ireland institutional politics. Others cluster around the Irish Tory ascendancy during Swift's most active political years (1710–14), including the 1713 Dublin election disturbances. *The R------r's S----ch Explain'd* (Dublin, 1711), a parody of a speech made by Foster, a Whig Recorder of Dublin, welcoming the Duke of Ormonde, has been attributed by Scott to Swift. One undated pamphlet, *Reasons humbly presented to the High Court of Parliament for supplying the want of Money in Ireland*, falls squarely in Swift territory. Six pamphlets relate to the great Tory–Whig dispute over continuing the War of the Spanish Succession and maintaining the army.

The span of publications corresponds closely to Swift's career from ordination (1695), rise in church politics (1695–1700), London political career (1710–13), and Irish patriot phase (1720s). A full list of the contents is available upon request.

Provenance: Nathaniel Clements, 2nd Earl of Leitrim (1768–1854) – sale, Battersby & Co., Dublin, June 1927 – Dudley Massey (1905–1980) – by descent to SCM.

Together, 34 works in 1 vol., folio (305 × 192 mm). Nineteenth-century calf, raised bands, compartments ruled in blind and lettered in gilt, covers ruled in blind with armorial supralibros of the Earl of Leitrim, board edges and turn-ins tooled in blind, brown coated endpapers, marbled edges. Binding scuffed with spots of stripping, occasional browning, fold marks, or minor stains to contents as expected, small holes on a couple of leaves from rubbing, tear in mid section of one leaf with old paper repair in margin. Overall, very good. ¶ Swift: ESTC T5189; Teerink 701.

$30,000 181155

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SYNGE, J. M. The Playboy of the Western World. A Comedy in Three Acts. *Dublin: Maunsel & Co., 1907*

A CORNERSTONE OF MODERN IRISH LITERATURE

First edition of Synge's controversial play. The 1907 premiere at the Abbey Theatre in Dublin induced riots orchestrated by Irish nationalists and republicans who considered the play offensive to Irish morality. In his biography of Synge, David M. Kiely notes that "the *Playboy* riots are a sorry and embarrassing stain on the history of the Irish theatre movement" (p. 163).

The play "deals light-heartedly with the profound Freudian motive of father-murder, and which therefore outraged the sensitive nationalism of the Irish . . . *The Playboy* is a comedy which, like all great plays, can be re-read as well as re-visited" (Connolly).

W. B. Yeats was present at the premiere and famously took to the stage to defend the play. As recorded by Mary Colum, she "never witnessed a human being fight as Yeats fought on that night . . . Step by step he interpreted the play, delivering in the process some of his most complex theories of art, one moment cowing his audience, the next shouted down by them" (quoted in Kiely, p. 168). John B. Yeats was not present at the opening night but attended a rehearsal, hence the frontispiece entitled "Synge at rehearsal. Jan 25 1907".

Octavo. Engraved frontispiece portrait by John B. Yeats. With 4 pp. of publisher's advertisements at rear. Original brown quarter cloth, spine lettered in red, red cloth sides, edges untrimmed. Old lot slip tipped to front pastedown. Sporadic foxing, else a fine copy. ¶ Connolly, *The Modern Movement* 18. David M. Kiely, *John Millington Synge*, 1995.

$1,750 181082

128

TARLAU, Jill Oriane. Revolution in Bookbinding Design: Thesis in partial fulfilment of the requirements for the Degree of Master of Arts, Mills College. *[Oakland:] 1986*

THE THESIS IN PRACTICE: A TRULY REVOLUTIONARY BINDING

An early example of Jean de Gonet's pioneering Revorim bindings, appropriately seen here on fellow bookbinder Tarlau's annotated copy of her thesis celebrating bibliopegic innovation.

Jean de Gonet (b. 1950) began binding as a child and set up his workshop in Paris in 1973. During this decade he gained national recognition for his idiosyncratic work, producing what has later been hailed as "the first original book-structure in France" (*The New Bookbinder*, p. 39). By this time, he had already begun using his characteristic technique of visible sewing, which can be seen on the two bands on this volume. In 1985, at the request of the director of the Centre Pompidou, de Gonet developed a new material for binding: a plasticized rubber which could be moulded at low pressure, which he called Revorim. With his new inventions, he won first prize at the Concours Object 2000. Gonet's bindings are designed using separate materials for the spine and boards to allow for repeated opening of the volume without taxing the joints.

When Tarlau had finished her Master's in California, she moved to Paris to pursue bookbinding. She produced bindings which were exhibited and collected internationally; unusually for an American craftswoman, her work was sought after by European connoisseurs. Her style is distinguished by exquisite embroidery or the use of unorthodox materials.

Quarto (277 × 218 mm). With 37 photographic plates (15 coloured). Contemporary binding of moulded polyurethane rubber, onlays of varicoloured morocco, calf (some moulded with grid or striped patterns), metallic leatherette, and marbled papers, grey morocco spine lettered in

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black, two visible sewn cloth bands, black endpapers. A fine example. ¶ *The New Bookbinder: Journal of Designer Bookbinders*, vol. 26, 2006.

$2,000 181146

129

TAYLOR, Thomas. The Gentlemans Pocket Companion for Travelling into Foreign parts. *London: Printed and sold by Tho: Taylor, 1722–23*

WITH "USEFUL EXPRESSIONS FOR COURTING"

First edition of this pocket guide for English tourists in Britain and on the European continent, the first part illustrated with charming maps and entirely engraved, the second a useful phrasebook in English, Italian, German, Spanish, French, and Dutch.

The textual sections provide information on the distance between London and major cities, with intermediate stops, in England and Scotland, as well as continental Europe. The maps identify important places such as universities and bishoprics, and highlight the main roads, down to Constantinople.

The phrasebook offers short dialogues on a variety of useful subjects for the Grand Tour, such as directions, small talk at the inn, and even "double entendres" and "useful expressions for courting", which were "a competitive feature in guidebooks for travellers who were not pilgrims, bankers, merchants or even soldiers" (Tosi, p. 149).

Provenance: William A. McCarty-Cooper, sale, Christie's New York, 25 January, 1992, part lot 100 – purchased from Bart Auerbach.

Octavo (170 × 105 mm), in two parts, the second with separate titlepage and imprint dated 1723. ff. [1], 19, 9 double-page maps, entirely engraved; ff. [14], text in triple column. Modern sprinkled calf antique by James Brockman, boards and spine gilt. Some margins slightly foxed or lightly soiled: a very good copy. ¶ A. Tosi, *Language and the Grand Tour*, 2020.

$2,000 181084

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TEXTILES AND DESIGN. Pair of salesman's pattern books, containing over 1,000 finely woven textile samples. *[Likely Norwich: c. 1820s]*

"AN EYE-CATCHING AND INFECTIOUS SPECTACLE"

A prepossessing collection of textile swatches for clothing or furnishing, likely produced in Norwich for selling to the German market. Using the whole spectrum of colours, the designs incorporate stripes, geometric shapes, diaper patterns, zigzags and chevrons, floral and foliate motifs, and *ikat* designs.

The samples are arranged by pattern under titles in German and, at times, French and Italian. These include, for example, *Weisbodige Croisé* (white strips and colour chevron-pattern stripes), *Rothbodige Köper* (thick red stripes alternating with those of other colours), and *Cuttni* (multicolour swatches with fine diaper or lozenge patterning). The samples are woven from wool, a factor – together with their design – that points to their origin in Norfolk.

"The presentation of choice in the books of samples from Norwich is literally fascinating, with some pages so stunning and dazzling in their effect and we might argue that it could be the effect of the whole page that seduces the buyer, rather than the individual sample . . . The almost infinite variations of colour and pattern, accentuated in their intensity in the context of a book or card, create an eye-catching and infectious spectacle" (Mitchell).

Accompanying these books are two other unrelated sets of several dozen samples, both dating from later in the 19th century and at least one from France.

Provenance: Cora Ginsburg (1910–2002), the expert in fine textiles, purchased by her in England in 1962 – Musinsky Rare Books.

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SCM

Ginsburg was a vital mentor to Susan Mayor. Susie and I joined Christie's Book Department in August 1964, and we worked together on the valuations of Anglesey Abbey, Shirburn Castle, and Woburn Abbey, and the sale of Cornbury Park. In 1967 she catalogued for sale the Wied collection of dresses spanning almost a century of fashion from 1825 to 1914, and in 1969 we appraised the Warner textile archive in Braintree. She founded the textile department of Christie's South Kensington (1975–2017).

2 vols, tall octavo (260 × 150 mm). With 1,063 unique samples of varying sizes, mounted on rectos of 125 leaves printed in ornamental blue (2 folding at fore edge), manuscript titles and numbers direct to leaves or on labels. Contemporary blue paper wrappers, manuscript number or label on inner front covers. Housed in 19th-century calf pull-off box, green lining and gilt decoration. Within custom blue cloth box with red label by James Brockman. Samples fine and bright, wrappers creased, pull-off box worn: a well-preserved collection. ¶ Victoria Mitchell, "A Marketplace in Miniature: Norwich Pattern Books as Cultural Agency."

$20,000 181123

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THATCHER, Margaret (her copy) – OSBORNE, Francis. Advice to a Son. Or, directions for your better conduct, through the various and most important encounters of this life. Sixth Edition; [bound with] Advice to a Son. The second part; [and] Political Reflections upon the government of the Turks. Third Edition; [and] Historical memoires on the reigns of Queen Elizabeth, and King James; [and] A miscellany of sundry essayes, paradoxes, and problematicall discourses, letters and characters. *[Oxford and London: various printers,] 1658–1662*

FROM WALPOLE TO THATCHER

A superb and unique political artefact: a book owned by Britain's first and longest-serving prime minister, Robert Walpole, and by the first female prime minister, Margaret Thatcher.

The volume is a collection of the writings of Francis Osborne (1593–1659), one of the leading essayists and political observers of the 17th century. Walpole has signed his name on the front free endpaper and inscribed a quote from Osborne's satirical essay on the character of a cook: "A Cooke is a baud to the mouth" [*sic*].

Thatcher has inserted a handwritten note on 10 Downing Street's letterhead: "This book was owned by Robert Walpole and given to me by Tim Bell". Bell (1941–2019) was her chief public relations adviser, who created the famous "Labour Isn't Working" poster and was instrumental in Thatcher's three general election victories. As a humorous take on the title of the first book, *Advice to a Son*, Thatcher presented the book to her son, Mark.

The volume also has the early 19th-century bookplate of Cholmondeley Castle library, built by a descendant of Robert Walpole, alongside the bookplate of noted bibliophile and collector of children's books Arnold Muirhead (1900–1988).

5 works bound in 1, duodecimo (145 × 80 mm). Contemporary calf, 19th-century green label lettered in gilt to spine, spine ruled in gilt and blind, covers ruled in blind with blind-stamped floral motifs, red edges. Housed in a dark brown cloth flat-back box by the Chelsea Bindery. Minor restoration at extremities, slight chip to calf on rear cover, very occasional short closed tears without loss to text, a few pages closely cropped with very occasional minor loss to text, tiny contemporary ink annotation to first title page, pencilled library marks on other title pages. A very good copy. ¶ ESTC R25511; R234716; R220295; R200740; R200748.

$8,500 181117

131

132

THORNTON, Robert. Thornton's Temple of Flora. With Plates faithfully reproduced from the original engravings and the work described by Geoffrey Grigson. With Bibliographical Notes by Handasyde Buchanan. *London: Collins, 1951*

Limited edition, number 168 of 250 copies signed by the contributors: Geoffrey Grigson, Handasyde Buchanan, and William T. Stearn. This is a splendid reproduction of one of the greatest of all flower books, first published in 1810–12, which aimed to be "the most sumptuous florilegium of all times" (Sitwell & Blunt, p. 42).

Designed by George M. Rainbird and Ruari McLean, this edition closely reproduces the copy held at Eton. "The Temple has been characterized as a visually magnificent failure, with 'little botanical value' (Blunt and Stearn, p. 236), but this is to misunderstand its place in Thornton's writings and within a particular phase of British science in the era of Romanticism" (*ODNB*).

132

Folio. Engraved frontispiece, 11 engraved plates, all in colour, 24 collotype plates, with tissue guards. Original brown half morocco, spine lettered in gilt, blue sides, grey monogram "T of F" printed endpapers, top edge gilt. Housed in original green card slipcase with paper label. Minor rubbing, infrequent spot of foxing; slipcase slightly toned and rubbed, with wear and partial splits to edges: a very good copy in like slipcase. ¶ Sacheverell Sitwell & Wilfrid Blunt, *Great Flower Books, 1700–1900*, 1990.

$1,000 181157

133

133

WAUGH, Evelyn. Helena. *London: Chapman and Hall, 1950*

PRESENTATION COPY INSCRIBED BY WAUGH TO GRAHAM GREENE

First edition, presentation copy to Graham Greene, inscribed by Waugh on the front free endpaper, "for Graham from Evelyn Oct 1st, 1950", with Greene's posthumous library label on the front pastedown. This is one of approximately 50 copies of the large paper issue, specially bound and printed on handmade paper.

On 16 November 1950, Waugh wrote to Greene thanking him "awfully for writing about *Helena*. I hardly hoped you would like it. I am exhilarant to hear you do". The copy is, however, mostly unopened – only the last 50 pages are consistently cut – suggesting that Greene merely read the ending and wrote his appraisal from that. Nonetheless, given their shared conversions to Catholicism, this presentation of Waugh's historical novel (which he thought his best) concerning Helena, the Christian mother of Emperor Constantine I, makes for a particularly apposite association between the two great writers.

Waugh and Greene first met while studying at Oxford in the early 1920s but did not become friends until 15 years later when, in 1937, they began writing together for the literary magazine *Night and Day*. Greene edited the weekly, and Waugh contributed book reviews for each issue. The two regularly reviewed each other's work and exchanged presentation copies of their books throughout their lives.

Purchased from Peter Harrington.

Octavo. Original white buckram, spine lettered in gilt. Housed in a custom green quarter morocco slipcase. Spine and board edges tanned: a very good copy.

$20,000 181113

134

WAUGH, Evelyn. Autograph manuscript archive signed: "A Layman's Hopes of the Vatican Council". *[1962 & 1964]*

"I AM TYPICAL OF THAT MIDDLE RANK OF THE CHURCH, FAR FROM HER LEADERS, MUCH FARTHER FROM HER SAINTS"

An autograph manuscript with two associated pieces preserving Waugh's reflections on the forthcoming Second Vatican Council and his hopes and concerns for the future of the Roman Catholic Church. The article was first published in *The Spectator* on 23 November 1962 under the title "The Same Again Please" and reprinted in the *National Review* later that year as "A Layman's Hopes for the Council".

In this essay, Waugh presents himself as an ordinary Catholic: "I believe that I am typical of that middle rank of the Church, far from her leaders, much farther from her saints". He questions the idea that liturgical reform was widely desired by the laity, arguing instead that it was being driven by a small but influential group of progressive elites.

A devout Catholic since his 1930 conversion, Waugh remained a practising believer until his death and was strongly attached to the traditional Latin Mass. He expressed particular concern about what he viewed as an alliance between "archaeologists absorbed in their speculations on the rites of the second century, and modernists who wish to give the Church the character of their own deplorable epoch. In combination they call themselves 'liturgists'".

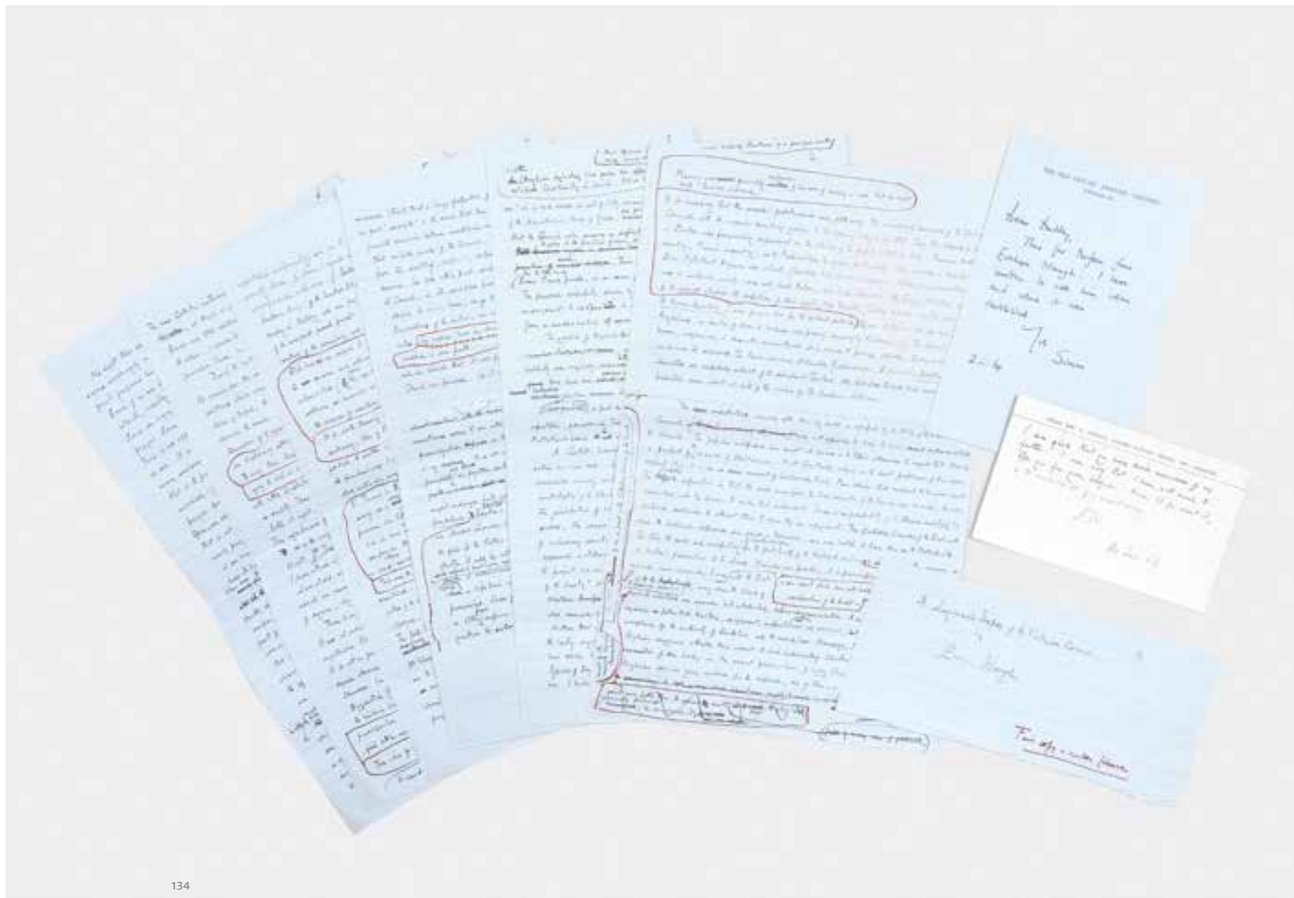
Liturgical reforms to the Mass began to take effect during Waugh's final years. Though he struggled with the changes, he ultimately remained faithful to the Church. The Jesuit priest who gave Waugh's panegyric at his funeral remarked, "It was a struggle to accept it all, but he did accept it, and with enviable fidelity. The calmness that was evident in his last weeks of life was a sign that the struggle had been won".

Provenance: donated by the author to an Oxfam sale (with a correspondence card from Waugh: "I am glad that you have kind memories of my father. I am sorry that I have not much to offer you for your bazaar. Here, if you want it, is the manuscript of a recent essay. E.W. 30 Jan 64".), sold Christie's London, 17 November 1964, lot 139, £40 [$111] – to Pickering & Chatto for Roxburghe Club member David Drummond (1907–2002), 17th Earl of Perth – sale, Christie's London 20 November 2003, lot 225.

A letter to Dudley Massey from Simon Nowell-Smith dated 2 February 1964 regarding Waugh's donation is also included in the archive, along with a copy of the reprint of the article in *The National Review*.

Comprising 3 items: autograph manuscript (203 × 300 mm) signed by Waugh, 6 folded sheets of blue-lined paper composed on one or both sides in blue and red ink, incorporating 2 authorial overslips with corrections; title label (203 × 90 mm) for the manuscript in Waugh's hand; autograph postcard from Waugh initialled "E.W." and dated 30 January 1964. Housed in black quarter morocco folding box with marbled sides and chemise by Sangorski & Sutcliffe. Light creases, paperclip impression to head and foot of sheets, very well-preserved overall.

$10,000 181087



134

135

135

WICKSTEED, Phillip H. (trans.). Our Lady's Tumbler. A Twelfth Century Legend done out of Old French into English. *Portland, Maine: Mosher Press, 1900*

Second Wicksteed edition, one of 450 copies printed on Van Gelder paper, in a contemporary Zaehnsdorf "exhibition binding", indicating work by the binder executed to the highest standards in both choice of materials and in the forwarding and finishing.

This translation is based on the anonymous Old French poem *Del Tumbeor Nostre Dame*, composed around the 1230s. The poem tells the story of a tumbler who, after joining a monastery as a lay brother, finds himself struggling to participate in the Latin liturgy. In an act of heartfelt devotion, he performs his acrobatics in private before a statue of the Virgin Mary. Wicksteed's translation was first published in London in 1894.

Provenance: Mrs Etienne Boegner, sale, Christie's New York, 20 April 1979, lot 233.

Octavo. Title page printed in black and red, initial letters printed in red. Contemporary blue levant morocco by Zaehnsdorf, red labels to spine lettered in gilt, raised bands, compartments tooled with gilt foliage, covers elaborately tooled with gilt foliage and red morocco onlay, red borders and triple gilt fillet to covers, grey morocco doublures and free endleaves, gilt Zaehnsdorf exhibition stamp to rear free endpaper, top edge gilt. Gift inscription in blank ink on blank prelim. Couple of marginal marks and spots to contents: a fine copy.

$1,750 181090

136

136

WILLUGHBY, Francis. Ornithologiae libri tres. *London: John Martyn, 1676*

THE MACCLESFIELD COPY

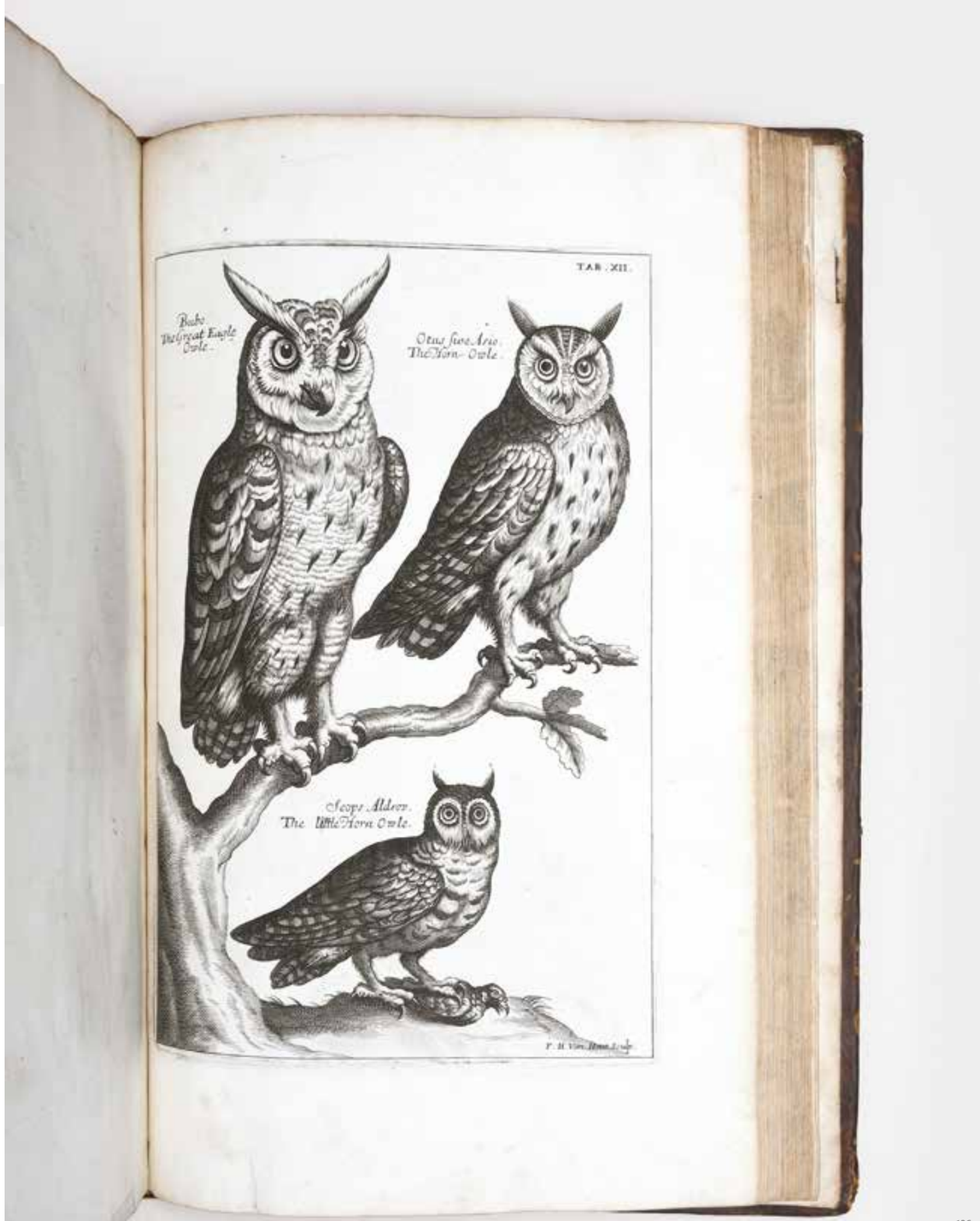
First edition, large and thick paper copy, of this important, illustrated work on ornithology, "the first systematic attempt to comprehensively itemize the British avifauna" (Callahan, p.28).

The two authors, Francis Willughby (1635–1672) and John Ray (1627–1705), met at Cambridge, and spent a few years touring Britain and Europe and collecting fresh data, through observation and dissection, on the hundreds of bird species featured in this book. Willughby was alone credited as an author, as a posthumous tribute. *Ornithologiae libri tres* "had an unprecedented scientific rigour for its time and classified birds according to their detailed physical characteristics, including plumage . . . dividing [them] into landbirds and waterbirds, and using their observed physical characteristics to further subdivide into classes" (Callahan, p. 28). The chapters discuss the outward and inward appearance of birds, their age, and generation, followed by a catalogue with detailed information on each species and genus, and by 77 magnificent engravings. Appended are chapters on mythical birds, falconry, and Faroese seabirds. The work was also published in English in 1678.

Provenance: John White, early ownership inscription at head of title; one marginal note in his hand mentions birdwatching in Suffolk – the library of the Earls of Macclesfield at Shirburn Castle, with the usual markings, sale, Sotheby's London, 16 March 2004, lot 117.

Folio (450 × 250 mm). pp. [12], 307, [5]. 77 full-page engraved plates, 2 folding tables. Title in red and black, woodcut arms of the Royal Society of London. Contemporary mottled calf, late 18th-century small gilt-stamped crowns to corners and blind roll of tendrils along joints, raised bands, spine compartments elaborately gilt, second with gilt-lettered morocco label, outer edges gilt, all edges marbled. Binding restored, extremities and front joint recently refurbished, lower endband repaired, first recto (blank) and title a bit dusty, very occasional light foxing or finger marks, minor old repairs to lower margin on blank verso of handful of plates, else fresh and clean: a very good copy. ¶ ESTC R27077; Wing W2879. D. Callahan, *A History of Birdwatching in 100 Objects*, 2014.

$13,500 181181



136

137

AUCTION CATALOGUE: ADDISON, Joseph. A Catalogue of the Valuable Library. *London: Leigh and Sotheby, 1799*

Octavo, pp. 26. Original printed wrappers, sewn as issued. Pencilled prices and comments. Very good.

$350 181067

138

AUCTION CATALOGUE: COLLINS, Wilkie. Catalogue of the Collection of Modern Pictures, Water-Colour Drawings, & Engravings . . . *London: Christie, Manson & Woods, 1890*

Octavo, pp. 20. Gatherings wire-stitched and now loose in contemporary brown paper wrappers, front cover titled in manuscript. Very good. A 146-lot brochure, the first 66 from the estate of Wilkie Collins, priced in a contemporary hand, occasionally noting the purchaser. A final calculation puts the auction proceeds at almost $8,750.

$350 181098

139

AUCTION CATALOGUE: GUEST, Charlotte. Catalogue of a Choice Collection of Old Chinese Porcelain Objects of Art and Tapestry. *London: Christie, Manson & Woods, 1923*

Octavo. Photogravure frontispiece, 9 photogravures. Original light green boards, front cover lettered in black, edges untrimmed. Peripheral browning, very good.

$475 181167

140

AUCTION CATALOGUE: LANDSEER, Sir Edward. Catalogue of the Remaining Works of That Distinguished Artist . . . *London: Christie, Manson & Woods, 1874*

Octavo. Original sewn self-wrappers. Sewing now loose, else very good. 1,408 lots, several hundred with marked prices. The sale, which included oils, sketches made on the Grand Tour, engravings, and pencil sketches, brought almost £70,000.

$350 181166

141

AUCTION CATALOGUE: LANSDOWNE, Marquess of. Catalogue of the Celebrated Collection of Ancient Marbles . . . *London: Christie, Manson & Woods, 1930*

Octavo. Half-tone frontispiece, 36 plates. Original drab printed boards. Ownership inscription of Colonel William Kenyon Mitford (1857–1943); price and buyer annotations. Spine almost completely lacking, volume remains sturdy, toning and offsetting internally: good.

$200 181168

142

AUCTION CATALOGUE: SAGE, Dean. The Angling Library. *New York: Parke-Benet Galleries, 1942*

Octavo. Illustrations in text. Original grey wrappers, spine and front cover lettered in red. "Priced" ink stamp on front cover; prices throughout. Bookplate of Daniel Webster Evans, engraved by noted angling artist William Joseph Schaldach (1896–1982), laid in. Very good.

$200 181151

143

AUCTION CATALOGUE: SKEGG, Edward. Catalogue of the Singularly Curious, Very Interesting, and Valuable Library. *London: S. Leigh Sotheby, 1842*

Octavo (211 × 135 mm). Priced in a contemporary hand throughout. Contemporary half calf, red spine label, marbled sides, edges sprinkled red. Very good. Bookplate of Henry Cunliffe, contemporary manuscript note perhaps in Cunliffe's hand tipped onto first page of text; Donald & Mary Hyde (bookplate); SCM, purchased 6 May 2004 from Gabriel Austin, executor and beneficiary of Mary Hyde Eccles.

$400 181073

144

AUCTION CATALOGUE: STRANGE, John. A Catalogue of A Most Valuable Collection of Prints, Books, of Prints, Drawings, and Antiquities. *London: James Christie, 1800*

Quarto, pp. 26. Original printed self-wrappers, sewn as issued. Contemporary pencil inscription on front cover. Largely unopened: very good. The British diplomat John Strange (1732–1799).

$375 181068

145

AUDUBON, John James. Audubon's Great National Work. The Royal Octavo Edition of The Birds of America. Edited by Ron Tyler. *Austin, Texas: W. Thomas Taylor, 1993*

Deluxe edition, one of 225 issued with a pamphlet containing 2 original chromolithographs from the first (1844) and second (1856) octavo editions of *The Birds of America*. Bound with original leaves of explanatory text; here for the Barred Owl. Large octavo. Illustrated frontispiece, plates, some in colour. Title and chapter headings printed in blue. Original green quarter cloth, spine lettered in gilt, patterned paste paper sides. Housed in original green cloth folding box with paper spine label (spine slightly faded). Fine.

$650 181085

146

BIBLE. The Holy Bible, Containing the Old and New Testaments. *London: George E. Eyre and William Spottiswoode, 1853*

Octavo (230 × 137 mm). Contemporary hard-grain black morocco, spine lettered in gilt, spine compartments and covers bordered in blind, front cover with "Yester" in gilt, board edges and turn-ins decorated in floral gilt, yellow coated endpapers, gilt edges, purple bookmarker. Printed leaf, with 14 recognized versions of Psalm 23, loosely inserted. Bookseller's ticket of William Moffat, Edinburgh. Front inner hinge cracked but firm, very good. From the library of Marquess of Tweeddale, of Yester House, Gifford. The estate and library were sold after the death of William Hay, 11th Marquess of Tweeddale, in 1967, and the Bible was subsequently gifted to SCM.

$675 180959

147

BOOKSELLER CATALOGUE: CADELL & DAVIES. A Catalogue of Approved English Books in Several Branches of Useful and Ornamental Literature. *London: Printed for, and sold by, T. Cadell, jun., and W. Davies, 1795*

Cadell & Davies formed their partnership in 1793 and here advertise books "neatly bound and lettered, unless otherwise expressed." Octavo. Original self-wrappers, stitched with string as issued. Very good.

$350 181062

148

BOOKSELLER CATALOGUE: KING, Thomas. A Catalogue of Books. *London: T. King and Son, 1796*

A brochure issued by the Covent Garden bookseller offering over 2,500 books "generally in good condition, and many in elegant bindings." Octavo. Original printed wrappers, sewn as issued. Contemporary pencil marks in margin. Very good.

$200 181063

149

BOOKSELLER CATALOGUE: KING, Thomas. A Catalogue of Valuable, Curious, and Rare Books. *London: T. King and Son, 1797*

Octavo. Gatherings sewn and with brown paper backstrip, as issued. Contemporary pencil marks in margin. Very good.

$200 181064

150

BOOKSELLER CATALOGUE: KING, Thomas. A Catalogue of a Select and Valuable Collection of Books, in most Languages and Branches of Literature; Some of which were late the Property of John Earl of Bute, dec. *London: Thomas King, Junr, 1798*

Duodecimo. Gatherings stitched and secured with paper backstrip, as issued. Contemporary pencilled crosses in text. Loss at head of first leaf, text unaffected, small printing flaw on p. 10: very good. John Stuart, Earl of Bute, served as prime minister 1762–63.

$175 181066

151

BOOKSELLER CATALOGUE: LACKINGTON, ALLEN, & CO. Volume the Second: Consisting of Near 150,000 Volumes; In Various Languages, and on the most Useful Branches of Literature. *London: Lackington, Allen, & Co., 1797*

London's famous Temple of the Muses in Finsbury Square boasted a 140-feet shop front and sales totalling 100,000 volumes per year. The shop served an international clientele, accepting orders for shipments to America and Asia. Octavo. Gatherings sewn and with printed paper backstrip, as issued. Occasional creasing and foxing: very good.

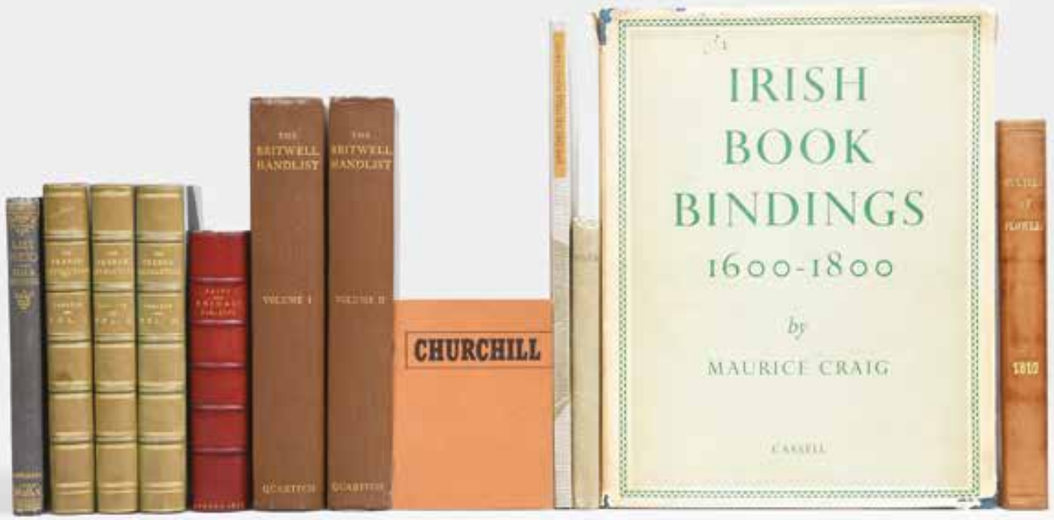
$550 181065

152

BOTANICAL REGISTER. A Catalogue of Books Quoted in the First Volume of the Botanical Register, and Index. *London: printed for James Ridgway, 1815*

Octavo, pp. [4] xi [1]. Original brown wrappers, stitched as issued, wrappers lettered in black. Wrappers and edges worn, foxing to wrappers and a few pages. Good only.

$35 182776



153
BROWNING, Elizabeth Barrett. Last Poems. *London: Chapman and Hall, 1862*

First edition. Octavo. Engraved portrait frontispiece, leaf of publisher's adverts. Original purple pebble-grain cloth, spine lettered and tooled in gilt, ornamental blind panels to covers, brown coated endpapers, edges untrimmed. Spine faded, touches of wear, 15 mm partial split at head of front joint, very good. Contemporary ownership inscriptions of Whiting family to half-title; bookplate of Eric S. Quayle (1921–2001).

$500 180969

154
CARLYLE, Thomas. The French Revolution. *London: Chapman and Hall, [c. 1900]*

3 vols, octavo (205 × 145 mm). Frontispieces, 6 plates, titles printed in red and black. Twentieth-century green quarter calf gilt by Hatchards. Spines sunned, very good.

$350 182777

155
CASTI, Giambattista. Gli animali parlanti. Poema. *London: Charles Frederick Molini, 1822*

One of 12 large paper copies, from an edition of six formats on different types of paper, each with its own limitation; this on Italian paper with the watermark of Giovanni and Cosimo Cini. First published 1802. Small octavo (168 × 100 mm). Engraved frontispiece and title. Contemporary red morocco by Chatelin, raised bands, compartments lettered in gilt, board edges and turn-ins richly gilt, marbled endpapers, edges gilt. Bookplate of Charles and Mary Lacaita. Front joint cracked but stabilized and firm, very good. Aiazzi 25; Gamba 2559.

$200 180972

156
CHRISTIE-MILLER, Norah (ed.). The Britwell Handlist; or Short-Title Catalogue of the Principal volumes from the Time of Caxton to the Year 1800 Formerly in the Library of Britwell Court Buckinghamshire. *London: Bernard Quaritch, 1933*

First edition. 2 vols, large octavo. Frontispieces, numerous plates. Original brown cloth, spine lettered in gilt. Bookplate of Boies Penrose II (1902–1976), American collector and historian. Very good.

$175 181165

157
CHURCHILL, Winston S. Churchill. *[Concord, New Hampshire:] The Rumford Press, 1942*

First edition. Sextodecimo. Original orange wrappers. Very good. "This small collection of photographs is designed as a more permanent record – to present the Prime Minister's character and genius".

$75 181169

158
CORTESE, James. What the Owl Said. *West Burke, Vermont: The Janus Press, 1979*

Limited edition, no. 60 of 165 copies. Large octavo. Blue and yellow relief illustrations in text by Clair Van Vliet. Original grey cloth, paper label on spine, covers illustrated with darker grey owl, brown paper pastedowns. With four Janus Press checklists loosely inserted. Fine.

$200 181018

159
CORY, William Johnson. Ionica [–Ionica II]. *London: Smith, Elder, & Co.; Cambridge: Printed at the University Press, 1858 & 1877*

First editions of both parts of the earliest Uranian publication, mostly written during Cory's time as a tutor at Eton. Two works bound as one, octavo. Original grey remainder boards, spine lettered in black, edges untrimmed. Wear at head of spine and foot of joints, many gatherings unopened: very good.

$600 181019

160
CRAIG, Maurice. Irish Bookbindings 1600–1800. *London: Cassell & Co. Ltd, 1954*

First edition. Quarto. Colour frontispiece, photographic half-tone illustrations of bindings throughout. Original blue cloth, spine lettered in gilt, top edge gilt. With dust jacket. Pamphlet for Grolier Club's 2008 Irish bookbinding event loosely inserted. Near-fine in very good jacket.

$375 180977

161
CURTIS, Samuel, & James Maddock. The Florist's Directory. *London: John Harding, 1810*

Second edition (1st, 1792). Octavo (237 × 150 mm). Hand-coloured engraved frontispiece, 7 plates. Mid-19th-century half sheep, spine gilt-lettered direct and tooled in blind, marbled boards ruled in blind, inner hinges sometime repaired and pastedowns renewed. Spine soiled, boards abraded with some patches glued down, inner hinges cracked, very good. Biography of the author from the *Journal of the Royal Horticultural Society*, Vol. 58, Pt. 2 (1933) and Christie's auction ticket, 9 May 1973, lot 234, laid in.

$600 181031

162
CURTIS, Samuel (ed.). Curtis's Botanical Magazine; or Flower Garden Displayed. Vol. IX, No. CVII (New Series). *London: Printed by Edward Couchman, November 1835*

Octavo. Folding hand-coloured frontispiece, 6 plates. Original blue wrappers, stitched as issued, wrappers lettered in black. Wrappers a little worn and marked, very good.

$75 182773

163
DARWIN, Charles. The Origin of Species by Means of Natural Selection. Sixth edition. (Twenty-fourth Thousand.) *London: John Murray, 1882*

Octavo. Folding diagram facing p. 90. Original green cloth, spine lettered in gilt, brown endpapers. 20th-century bookplate of Esme Nicoll, of Egland House in Honiton, Devon; unrelated early page of letter inserted. Very good. Freeman 407.

$500 180982

164
DAVY, Sir Humphry. Salmonia: or Days of Fly Fishing. *London: John Murray, 1828*

First edition. Small octavo (168 × 100 mm). Wood-engraved illustrations. Mid-19th-century calf, spine with raised bands, elaborate gilt decoration in compartments, red morocco label, covers ruled in blind and in gilt, board edges tooled in gilt, edges red. Short superficial split at head of front joint, very good.

$400 180983

165
ELIZABETH II. The Form & Order of the Service that is to be Performed and the Ceremonies that are to be Observed in the Coronation of her Majesty. *Cambridge: University Press, [1953]*

First edition. Large octavo. Printed in red and black. Original red cloth, spine lettered in gilt, royal cypher in blind on front cover. With dust jacket. Ownership inscription of Duckworth and Co. publisher Tom Balston (1883–1967) on front free endpaper. Near-fine in very good unclipped jacket.

$200 180988

166
EVANS, Mark (ed.). The Lumley Inventory and Pedigree. *London: Privately printed for the Roxburghe Club, 2010*

First edition, inscribed by the book's commissioner and Roxburghe Club member James Stourton (b. 1956) in blue ink on the copyright page, "To Stephen [Massey], with greetings James". Folio. Prolific illustrations, many in colour. Original red cloth, spine lettered in gilt, green endpapers. Prospectus loosely inserted. Fine.

$275 181159

167
FARINA, Salvatore. From the Foam of the Sea. *London: Charing Cross Publishing Company Limited, [1879]*

First edition in English of *Dalla spuma del mare* (1876). 2 vols, octavo. Original green cloth, spine lettered in gilt, decorative seaweed design in black on front covers, yellow endpapers, edges untrimmed. Very good. Bookplate of Douglas C. Ewing, Grolier Club member and assistant curator at the Pierpont Morgan Library (sold in his sale, Christie's, 1978).

$475 181176

168
FISCHER, Klaus. Ohn weib ist keyn freud gantz. *Leipzig: Andersen Nexö, 1981*

First edition. Miniature format (52 × 57 mm). Photographic half-tone nude illustrations. Original black calf, spine label lettered in gilt. Housed in original printed pink card slip-case. Near-fine.

$100 180989

169
FITZGERALD, Edward. The Rubaiyat of Omar Khayyam. *London: George G. Harrap & Co., 1934*

Octavo (200 × 135 mm). Colour frontispiece and 7 plates, all mounted, black and white illustrations, decorations and borders printed in grey, all by Willy Pogany. Near-contemporary blue calf by Sangorski & Sutcliffe, spine with red label and gilt tooling, compartments and front cover with gilt star devices, gilt rolls bordering covers, board edges, and turn-ins, blue patterned endpapers, edges gilt. Very good.

$675 181101

170

FORE-EDGE PAINTING – DIMBLEBY, Richard. Elizabeth our Queen. *London: Hodder and Stoughton, 1953*

Second impression. Octavo (200 × 130 mm). Colour frontispiece, 39 plates (7 colour). Finely bound by Zaehnsdorf in recent purple morocco, compartments tooled and lettered in gilt, covers with gilt panels, front board with gilt cypher of Elizabeth II and repeated gilt tool, board edges and turn-ins gilt, purple silk endpapers, edges gilt, fore-edge painting of coronation procession. Housed in brown quarter morocco slipcase and cloth chemise. Fine.

$600 180985

171

GLOVER, Richard. Leonidas, a Poem. The Sixth Edition. *London: printed by T. Bensley; for P. J. du Roveray; and sold by T. Boosey, and J. Wright, 1798*

2 vols, octavo (236 × 143 mm). Engraved frontispiece, 9 plates. Near-contemporary green morocco, spines lettered in gilt with raised bands, gilt arms of Reverend Theodore Williams to boards, triple gilt fillet to turn-ins, edges gilt. Twentieth-century bookseller's cataloguing note tipped into vol. I first blank. Very good.

$500 181000

172

GREENE, Graham. The End of the Affair. *London: William Heinemann, 1951*

First edition. Octavo. Original grey cloth, spine lettered in gilt, publisher's blind device to rear cover, buff endpapers. With dust jacket. Very good in like unclipped jacket.

$675 181002

173

GREENE, Richard. Printed advertisement for Greene's Lichfield Museum. *Lichfield: [by J. Jackson?] 25 October 1786*

Single sheet (194 × 148 mm), printed one side only. Very good. Greene's museum reflected eclectic tastes, displaying arms and armour, ancient artefacts, shells, animal specimens, fossils, and more. Samuel Johnson donated several pieces, including a vase; Greene, in return, gifted him an inkstand, which Johnson used when compiling his dictionary.

$675 181143

174

GRIMBLE, Augustus. Deer-Stalking and the Deer Forests of Scotland. *London: Kegan Paul, Trench, Trübner & Co., Ltd, 1901*

First combined edition (1st eds., 1886 and 1869). Quarto. Half-tone photographic frontispiece, 17 photographic plates, 8 engraved plates, all with tissue guards. Original quarter vellum, spine lettered in gilt, buff card boards, binder's ticket of Amplex, Birmingham. Christmas 1991 gift inscription on first blank recto. A little marked, very good. Christie's auction ticket from 17 November 1978, lot 344, laid in.

$350 181179

175

HALLIWELL, J. O. A Hand-list of the Early English Literature Preserved in the Malone Collection in the Bodleian Library. *London: For private circulation only, 1860*

Limited edition, one of 51 copies only. Octavo. Original brown morocco-grain cloth, spine and boards stamped in blind, spine lettered in gilt, yellow coated endpapers, edges untrimmed. Pencil notations on front free endpaper. Spine repaired, very good. Bookplate of Donald & Mary Hyde; purchased 6 May 2004 from Gabriel Austin, executor and beneficiary of Mary Hyde Eccles.

$500 181032

176

HAZLITT, W. Carew. A Manual for the Collector and Amateur of Old English Plays. *London: Pickering & Chatto, 1892*

Limited edition, number 16 of 250 copies. Square octavo. Original white quarter cloth, paper label to spine, blue board sides, top edge gilt, others uncut. Original glassine dust jacket. Very good in like glassine jacket.

$250 181006

177

HIND, Arthur M. Wenceslaus Hollar and his Views of London and Windsor in the Seventeenth Century. *London: John Lane, the Bodley Head Limited, 1922*

First edition. Quarto. Frontispiece, 64 plates. Original brown cloth, gilt lettering and armorial vignettes to spine, top edge gilt, others uncut. Bookplate of C. H. Perry. Very good.

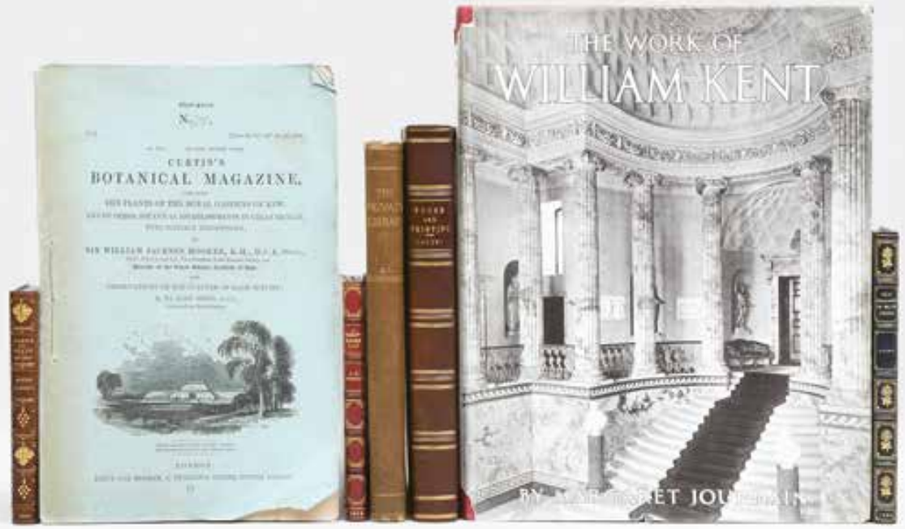
$275 181009

178

HOBSON, G. D. Thirty Bindings. *London: The First Edition Club, 1926*

Limited edition, number 78 of 600 copies. Quarto. With 30 colour plates. Original red cloth, spine lettered in gilt and with dog-tooth roll border, covers with gilt rule and roll border enclosing two vertical dog-tooth rolls, top edge gilt, others uncut. Spine faded and faintly marked, wear to spine head, bumps to edges, couple of pencil annotations. Very good. Bookplates of A. N. L. Munby, H. P. Kraus (who compiled a bibliography of Munby's collection), and Robert S. Pirie (his sale, Sothebys, December 2015).

$400 181164



179

HOLBEIN, Hans. The Dance of Death. *London: George Bell and Sons, 1898*

First Austin Dobson edition in pocket size, finely bound by Rivière. Tricesimo-secondo in eights (125 × 80 mm). With 49 wood engravings, title page reproducing that of the first edition of 1538. Contemporary green-brown crushed morocco by Rivière, spine lettered in gilt, compartments and central panel of boards tooled with gilt grape and vine leaf design, double gilt fillet to turn-ins, top edge gilt, fore and bottom edges uncut. Spine sunned to brown, else fine.

$600 181055

180

HOOKER, Sir William Jackson, & John Smith. Curtis's Botanical Magazine. Third Series, No. 73. *London: Reeve and Benham, January 1851*

Octavo. With 5 hand-coloured plates. Original green wrappers, stitched as issued, wrappers lettered in black. Somewhat worn, very good.

$75 182774

181

HOUSMAN, A. E. A Shropshire Lad. *London: Grant Richards, 1926*

Vigesimo-quarto (130 × 92 mm). Contemporary red morocco for Hatchards, spine and front board lettered in gilt, compartments framed with gilt fillets and triple dots at corners, boards framed with many gilt fillets and spade and dot tooling, triple gilt fillets to turn-ins, cream endpapers, top edge gilt, fore and bottom edges uncut. A fine copy.

$600 181010

182

HUMPHREYS, Arthur L. The Private Library. *London: Strangeways & Sons, 1897*

Second edition. Octavo. Original green cloth, spine lettered in gilt, front cover lettered in gilt with gilt panels, top edge gilt, others untrimmed. Extremities sunned, very good. Bookplate of Leveson Edward Scarth; presentation inscription to SCM from Frank Lissauer, Christmas 1970.

$100 181150

183

JACOBI, Charles T. Some Notes on Books and Printing. *London: Charles Whittingham & Co. at the Chiswick Press, 1902*

Second edition (1st, 1892), one of 500 copies. Octavo (213 × 140 mm). Wood-engraved frontispiece in red and black, decorative headpieces and initials, specimens of type and paper to rear; title page printed in red and black. Near contemporary brown half morocco, spine gilt-lettered direct, raised bands ruled in gilt, red straight-grain cloth board ruled in blind, marbled endpapers and edges. Spine sunned, patch of stripping on front board lower corner, a few marks, very good. Sherborn Library bookplate; Christie's auction ticket, 10 July 1972, lot 103, laid in.

$100 181016

184

JOURDAIN, Margaret. The Work of William Kent. *London: Country Life Limited, 1948*

First edition. Quarto. Portrait frontispiece, many photographic half-tone plates. Original red cloth, spine and front cover lettered in gilt. With dust jacket. Jacket with losses affecting a few words: very good in good jacket.

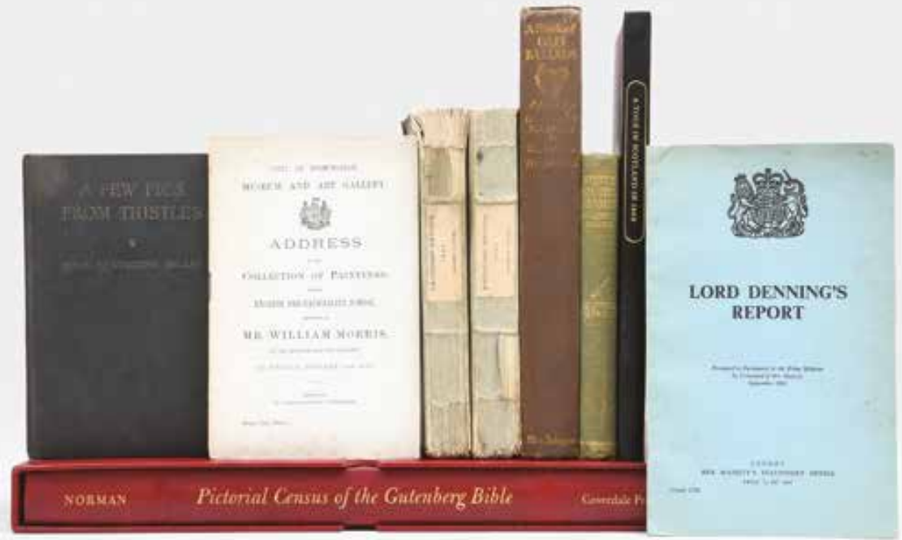
$200 181020

185

LANG, Andrew. XXII Ballades in Blue China. *London: printed at the Chiswick Press by Charles Whittingham and Co. for C. Kegan Paul & Co., 1880*

First edition. Small octavo (157 × 96 mm). Vignette title page printed in blue. Front wrapper bound in. Contemporary blue crushed morocco by Stikeman, spine lettered in gilt, gilt floral tooling with lighter blue morocco petals to compartments, four gilt fillets and gilt roll to boards enclosing a panel of elaborately gilt pointillé and floral design with lighter blue morocco onlay petals, doublures with double gilt fillet and outer foliate border, gilt floral and pointillé design and gilt arabesque enclosing an urn holding flowers tooled in gilt with lighter blue morocco onlays, silk flyleaves, top edge gilt. A fine copy.

$650 181077



186

LAW, E. W. Preparing Cocks for Battle. *No stated place or publisher, 1942*

Wartime pamphlet on the training and preparation of fighting cocks. Small narrow octavo, pp. 8. Original green wrappers, stapled as issued. Pencil annotations to a couple of pages. Near-fine.

$200 182770

187

LEAR, Edward. Nonsense Songs & Stories. *London: Frederick Warne and Co., 1894*

Ninth edition, the first with Sir Edward Strachey's introduction. Quarto. Illustrations in text. Original brown cloth, spine and covers lettered and decoratively blocked in black, green, yellow, and gilt. Very good.

$350 181022

188

LEATHER, E. Hartley. Combat Without Weapons. *Aldershot: Gale & Polden Limited, 1942*

First edition of this manual written for the Home Guard. Octavo. Illustrations in text. Original illustrated wrappers, wire-stitched as issued. Near-fine.

$350 181160

189

LEATHER, E. Hartley. Combat Without Weapons. *Aldershot: Gale & Polden Ltd, 1945*

Second edition. Octavo. Illustrations in text. Original illustrated wrappers, wire-stitched as issued. Near-fine.

$275 181161

190

LISSAUER, Frank. Three books inscribed by him: Ronald Duncan's *This Way to the Tomb*, and later impressions of Sidney Keyes's *Collected Poems* and Alun Lewis's *Ha! Ha! Among the Trumpets*. *London: Routledge / Faber and Faber / George Allen & Unwin, 1945–46*

Together, 3 works, octavo. Original bindings. With dust jackets. Gift inscription dated 1946 on front free endpaper of *This Way to the Tomb*. Loss to lower margin of contents page in Keyes's *Poems*; slip with Lissauer's pencilled apology regarding the condition loosely inserted. Overall, very good copies. Each has Lissaur's library symbol and ownership inscription, and two books carry gift inscriptions to SCM.

$180 181026

191

LOCKHART, John Gibson. Ancient Spanish Ballads; Historical and Romantic. *London: John Murray, 1859*

Fourth edition (1st, 1841). Quarto. Engraved portrait frontispiece, calligraphic title page in red, blue, and gold, text framed in multicolour ornamental borders by Owen Jones, wood-engraved vignettes throughout after William Allan, David Roberts, Henry Warren, C. E. Aubrey, and William Harvey. Contemporary red morocco, raised bands, spine and covers tooled and lettered in blind and gilt, green coated endpapers, edges gilt and gauffered. Front joint sometime repaired, couple of short superficial splits to front inner hinge, very good.

$400 181027

192

LODGE, George E. Memoirs of an Artist Naturalist. *London: Gurney and Jackson, 1946*

First edition. Large octavo. Colour frontispiece, 23 illustrated plates (15 in colour), captioned tissue guards. Original green cloth, spine lettered in gilt, top edge gilt, others uncut. With dust jacket. Christmas 1946 gift inscription on front pastedown. A very good copy in like jacket, price-clipped.

$100 181028

193

LOWNDES, William Thomas. The Bibliographer's Manual of English Literature. *London: Bell & Daldy, 1865*

New edition (1st, 4 vols, 1834). 6 vols, octavo (178 × 112 mm). Early 20th-century brown half morocco by Bayntun, spines lettered in gilt, compartments ruled in gilt and blind, marbled sides and endpapers, top edges gilt. Spines lightly sunned, occasional wear to extremities, splits to front inner hinges, infrequent pencilled annotations, very good.

$600 181029

194

LYELL, Charles. The Student's Elements of Geology. *London: John Murray, 1885*

Fourth edition (1st, 1838). Octavo. Original green cloth, spine lettered in gilt, gilt starfish to front cover, brown endpapers. Twentieth-century bookplate of Esme Nicoll, of Egland House in Honiton, Devon. Very good.

$100 181030

195

MERRILL, James. Selected Poems 1946–1985. *New York: Alfred A. Knopf. 1992*

First edition, presentation copy, inscribed by the author on the title page, "For Joe McCrindle, generous friend of the *Yale Review* with the editor's compliments and every good wish from the author". Octavo. Original blue cloth, spine lettered in gilt, front cover stamped in blind, top edge brown. With dust jacket. Fine in near-fine jacket.

$350 181180

196

MILLAY, Edna St Vincent. A Few Figs From Thistles. *New York: Harper & Brothers, 1923*

Signed by the author, "Sincerely yours, Edna St. Vincent Millay"; later impression of the expanded 1922 edition. Octavo. Original black cloth, spine and front cover lettered in gilt. Ownership inscription of James L. McDonald on the front pastedown; partially washed inscription on front free endpaper. Spine lettering faded, frays to spine ends, rear inner hinge split, very good. Given to SCM by his fellow bibliophile John S. Van E. Kohn (1906–1976), founding partner with Michael Papantonio of Seven Gables Bookshop. Loosely inserted is Kohn's obituary in the *New York Times*, 19 December 1976.

$375 181039

197

MORRIS, William. Address on the Collection of Paintings of the English Pre-Raphaelite School. *Birmingham: E. C. Osborne and Son, 1891*

First edition. Octavo. Eight leaves secured by single staple. Conjugate leaves 1 and 8 splitting at gutter and disbound, vertical crease throughout, some light foxing: very good.

$350 181141

198

MOYSANT, François. Bibliothèque portative des écrivains françois. *London: A Dulau et Co., 1800*

First edition. 2 vols, octavo. Original plain wrappers, printed paper labels, uncut edges. Contemporary female ownership inscriptions to title page. Loss to paper on spines but still firmly bound, wrappers foxed, corners of wrappers and book block creased, very good in the fragile original binding.

$400 181042

199

NICHOLS, Beverley. A Book of Old Ballads. *London: Hutchinson & Co., 1934*

First edition, trade issue, in the original imitation-suede binding. Quarto. Half-tone colour frontispiece, 15 plates, and illustrations in text by H. M. Brock. Original brown cloth, spine and front cover lettered in gilt, covers worked to a suede-like finish, top edge trimmed, others untrimmed. Very good.

$150 181045

200

NORMAN, Don Cleveland. The 500th Anniversary Pictorial Census of the Gutenberg Bible. *Chicago: The Coverdale Press, 1961*

First edition. Folio. With 284 half-tone illustrations in colour and black and white. Original red morocco-grain cloth over bevelled boards, raised bands, spine lettered in gilt, pictorial design in white and gilt on front cover, map endpapers, top edge gilt. Housed in the original red cloth slipcase. Fine in lightly rubbed slipcase. SCM sold two Gutenberg Bibles during his career at Christie's.

$500 181158

201

NOYES, Alfred. Forty Singing Seamen and Other Poems. *Edinburgh: William Blackwood and Sons, 1907*

First edition, presentation copy, inscribed by the author, "For Mrs Kermit Roosevelt 'If Washington could walk, where friend & foe / sleep & forget the past, / be sure his unquenched heart would leap to know / their hosts are joined at last!' (from a memorial poem to the English & Americans of the Revolutionary War, who fell in the battle of Princeton.) Alfred Noyes, Feb 21st '20". Octavo. Original green cloth, spine lettered in gilt, green endpapers, top edge gilt, others untrimmed. Front inner hinge cracked but sound, expert paper repair to ffep, very good.

$400 181136

202

PERTH, David Drummond, Earl of. A Tour in Scotland in 1863. *London: Printed for Presentation to the Roxburghe Club, 1984*

First edition, inscribed by the editor to SCM, "Stephen, in memory of your father without whom I never would have been able to do this book. Keep up with the good work! David Perth, Feb. 7th '85"; accompanied by a similarly inscribed pamphlet from Lord Perth to Massey. Large octavo. Text reproducing manuscript in facsimile within red border. Original black quarter faux leather, spine lettered in gilt, red cloth sides with central gilt vignettes, red endpapers, top edge gilt. Fine.

$250 181060

203

PROFUMO AFFAIR. Lord Denning's Report. *London: Her Majesty's Stationery Office, 1963*

First edition of the report from the inquiry into the Profumo Affair. Octavo. Original green printed wrappers. Very good.

$175 181163

204
ROSENBLOOM, Charles J. – LAWRENCE, George, H. M. Pittsburgh Bibliophiles commemorative address. *[Pittsburgh:] printed by Thomas C. Pears III, 1974*

Tall octavo, pp. 4. Contents printed in red and black. Original black crushed morocco, red morocco panel with initials C.J.R tooled with gilt floral motif to front board, marbled endpapers, bulked with blanks. Spots to red morocco, else fine.

$275 181048

205
ROSSETTI, Christina G. Sing-Song. A Nursery Rhyme Book. *London: Macmillan and Co., 1893*

Second edition (1st, 1872). Octavo. 120 illustrations by Arthur Hughes, engraved by the Brothers Dalziel. Original green ribbed moiré silk cloth, spine lettered in gilt, wove endpapers, gilt edges. Spine toned, foxing to endpapers and sporadically elsewhere, very good.

$200 181058

206
ROTHSCHILD LIBRARY. A Catalogue of the Collection of Eighteenth-Century Printed Books and Manuscripts formed by Lord Rothschild. *Cambridge: Privately Printed at the University Press, 1954*

First edition. 2 vols, large octavo. Original red quarter cloth, spines lettered in gilt, grey cloth sides, top edge red. Contemporary *Times* article on the collection loosely inserted. Very good. Bookplate of Donald and Mary Hyde.

$600 181059

207
ST JOHN, Jane Elizabeth. Audubon, the Naturalist of the New World. *New York: C. S. Francis and Company, 1856*

First edition. Octavo. Wood engraved frontispiece, 3 plates (tissue-guarded), title vignette. 25 pp. publisher's ads (24 at end). Original purple cloth, spine lettered and decorated in gilt, boards stamped with central foliate panels in blind and gilt, yellow endpapers, gilt edges. Spine sunned and a little worn at ends, front inner hinge cracked but holding, very good. Bookplate of John Eliot Thayer (1862–1933), American amateur ornithologist.

$250 181061

208
SIMS, George. The Terrible Door; Rex Mundi; The Despain Papers. *London & Philadelphia: The Bodley Head; Victor Gollancz; Holmes Publishing, 1964–78–92*

First editions, *Rex Mundi* signed by the author. George Sims drew upon his experiences as an antiquarian bookseller for many of his thrillers, including his first, *The Terrible Door*. His catalogues helped to revive interest in figures such as Eric Gill and Llewellyn Powys. Three works, octavo. Original boards in dust jackets. Fine in near-fine, unclipped jackets.

$400 181072

209
STEVENS, Henry Newton. Ptolemy's Geography: an Account of the Original and Scope of the Henry Stevens Collection of the various editions 1475–1730. *London: Privately printed by Charles Whittingham and Co. at the Chiswick Press, 1908*

First edition, one of 20 copies. Octavo. Original buckram, spine tooled in gilt, brown label, untrimmed. Some marks to covers, internally bright and clean.

$400 181076

210
STOUT, Gardner D. (ed.). The Shorebirds of North America. *New York: The Viking Press, 1967*

Limited edition, number 85 of 350 copies signed by the editor and contributors. Folio. With 32 colour plates by Robert Verity Clem. Original brown leatherette, spine lettered in gilt, marbled endpapers, top edge gilt. Housed in original brown cloth slipcase with paper label. Near-fine in like slipcase.

$675 181078

211
STROUD, Dorothy. Capability Brown. *London: Country Life Ltd, 1950*

First edition. Quarto. Colour frontispiece, 64 monochrome photographic plates. Original light brown cloth, spine lettered in gilt on red ground, spine and front cover lettered in gilt, top edge red. With unclipped dust jacket. Near-fine in very good jacket.

$175 181079

212
TAYLOR, Samuel. Angling in All Its Branches, Reduced to a Complete Science. *London: printed by A. Strahan, for T. N. Longman and O. Rees, 1800*

First edition, including the first detailed instructions for tying salmon flies. Octavo (201 × 127 mm). Late 19th-century green half morocco, raised bands, compartments lettered and decorated in gilt, marbled and gilt sides and endpapers, top edge gilt, others untrimmed. Bookplate of New York financier Thomas Jefferson Mumford (1843–1924). Very good.

$500 181083

213
TROLLOPE, Anthony. Framley Parsonage; The Warden. *Leipzig: Bernhard Tauchnitz, 1859–61*

First Tauchitz editions. Together, 2 works in 3 vols. Near-contemporary half calf, red and black morocco labels on spine, compartments decorated in gilt, baronial "BV" monogram to lower compartments, marbled sides, endpapers and edges. Book labels printed "Br" on front pastedowns. A touch of wear at extremities, front inner hinge of *The Warden* repaired, very good copies. From the library of Stephen's father, Dudley Massey (1905–1980), with his ownership inscription on the front blanks.

$300 181140

214
WAUGH, Evelyn. Sword of Honour: A Final Version of the Novels. *London: Chapman & Hall, 1965*

First omnibus edition. Octavo (200 × 130 mm). Errata slip tipped in prior to preface. Contemporary dark blue morocco, spine with gilt lettering and central tooling to compartments, gilt rule to spine and covers, top edge gilt. Near-fine.

$675 182778

215
WEBER, Monsignor Francis J. C.E.D. "The Lady". *San Fernando, California: Junipero Serra Press, 1988*

First edition, one of 300 copies, inscribed by the author, "For Stephen Massey with the blessings of Francis J. Weber". A miniature tribute to the renowned book collector Carrie Estelle Doheny, over whose Christie's sales SCM presided. Miniature format (68 × 46 mm), pp. 19. Doheny's green morocco book label as frontispiece. Original blue boards lettered in gilt. Very good.

$150 181131

216
WEBER, Monsignor Francis J. Jan Styka's The Crucifixion; The Unfinished Psalter; John Henry, Cardinal Newman. *San Fernando, California: Junipero Serra Press, [1980s]*

Limited editions, one of 200, 200, and 300 copies respectively. Three works in miniature format (69 × 50 mm). Postage stamp as frontispieces. Original blue and red morocco lettered in gilt. Fine.

$200 181132

217
WHARTON, Edith. An Edith Wharton Treasury. *New York: Appleton-Century-Crofts, Inc., 1950*

First edition, advance review copy. Octavo. Original blue boards, spine lettered in gilt. With dust jacket. Spot of wear to extremities, unclipped jacket a little nicked, very good in like jacket.

$75 181088

218
WHARTON, Edith. Ethan Frome. *New York: Charles Scribner's Sons, 1956*

First edition thus, with an introduction by the Pulitzer Prize-winning author Bernard DeVoto. Octavo. Original black cloth, spine lettered in gilt, decorated in red and gilt. With dust jacket. Near-fine in very good jacket.

$35 183865

219
WISE, Thomas James. A Conrad Library. *London: printed for private circulation, 1928*

First edition, one of 180 copies. Quarto. Halftone portrait frontispiece, reproductions of title pages and letters in text. Original red cloth over bevelled boards, spine lettered in gilt, gilt ornament on covers, top edge gilt. Very good.

$350 180975

220
WORLD WAR II. Handbook for Unit Commanders (Germany). *[Probably Versailles or Rheims:] Supreme Headquarters Allied Expeditionary Force, 15 February 1945*

Revised edition, issued near the end of the war for units engaged in the occupation of Germany. Small octavo. With 2 folding maps. Wire-stitched in original brown wrappers, front wrapper lettered in black. Two staples to head of front cover, with rust marks to facing page, one wire stitch detached but holding, very good.

$600 181162

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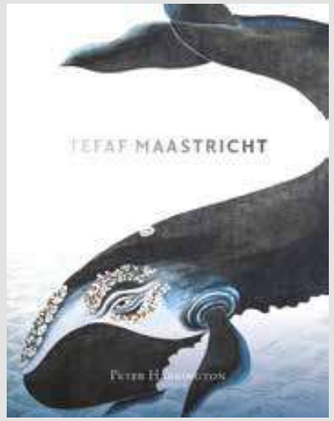

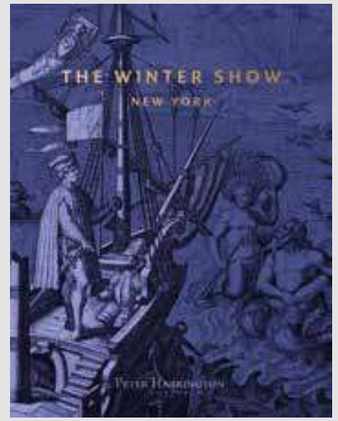

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